This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

WAJ

From the Library of the
Fogg Museum of Art
Harvard University

CATALOGUE

OF THE

EUROPEAN ARMOUR AND ARMS

IN

THE WALLACE COLLECTION

AT HERTFORD HOUSE.

(SECOND EDITION.)

UNDER THE AUTHORITY OF THE TRUSTEES.

BY GUY FRANCIS LAKING, F.S.A.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
AND SOLD AT HERTFORD HOUSE.
1901.

Price Sixpence

~~KD 11 5336~~
Transferred to FFOR
FOGG ART MUSEUM
HARVARD UNIVERSITY
28 Jan. 1954
FLO
56
L84wb
1901

WALLACE COLLECTION.

HOURS OF OPENING.

(*Subject to slight alteration.*)

The Wallace Collection is open to the Public as follows :—

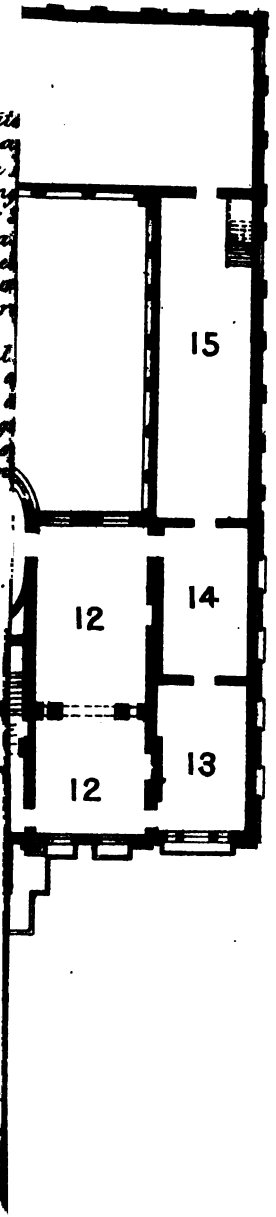
Admission **FREE** except on **TUESDAYS** and **FRIDAYS**, when **SIXPENCE** is charged.

Hours of Opening.	Hours of Closing.
Monday ... ... **12 a.m.**	January ... ... **4 p.m.**
	February ... **4.30 p.m.**
TUESDAY	March ... ... **5 p.m.**
Wednesday	April to September **6 p.m.**
Thursday ... **10 a.m.**	October ... ... **5 p.m.**
FRIDAY ...	November December **4 p.m.**
Saturday ...	
Sunday ... ... **2 p.m.**	April ... ... **5 p.m.**
	May to September **6 p.m.**
	October ... ... **5 p.m.**
(Open only on Sundays from April to October inclusive.)	(Closed on Sundays during the remainder of the year.)

Closed on Good Friday and Christmas Day.

rFFORD HOUSE.

FLOOR.



1. Portraits
Persona
2. French
3. Painting
Earlier
Majolica
Enamel
4. Sculptu
5. 6. 7. Eur
oury.
8. Oriental
9. 10 French
Schools
11. Painting
and D'
and Mi

12. French Furniture &c and Paintings by Canaletto and Guardi.
13 & 14. Dutch Schools of 17th Century.
15. French and British Schools of 19th Century.
16. Italian, Spanish, Flemish, Dutch, & English Schools.
17. Schools of 17th Century.
18. 19. 20. And Great Staircase. French Schools of 18th Century
21 & 22. Water-colours.
23. Vestibule. French Schools of 18th Century.

REGULATIONS.

The Regulations for the admission of the Public are as follows:—

1. No visitor is allowed to touch any picture or object exhibited, or to go within the railings placed before the pictures, furniture, and works of art.

2. It is not permitted to take umbrellas or parcels into the Gallery; or to carry sticks except in cases of infirmity recognised by the attendants. Sticks, umbrellas, and parasols must be left with the attendants in the Hall. The same Regulation is extended to articles which might be used to point at pictures.

3. No visitors are permitted to bring in provisions of any kind, or to take refreshments in the Galleries, nor are they allowed to carry or produce bottles, &c., or to throw about any paper or refuse. Smoking is absolutely forbidden in the building.

4. In case of noise, indecorous behaviour, or of other misconduct on the part of any visitor, the attendants will call in the assistance of the police. Any person so offending will be liable to immediate expulsion.

5. Children under the age of 12 will only be admitted when in charge of responsible adults; under the age of 8, they will not be admitted under any circumstances. No person is to be admitted in a state of intoxication.

CATALOGUES.

Authorized Catalogues are sold only at Hertford House, as follows:—

Catalogue of Paintings	6d.
Abridged Catalogue of Paintings	2d.
Catalogue of Armour and Arms	6d.

9129—10,000—5/1901 Wt 4264 D & S—(W.C.) a 2

INTRODUCTION.

In the present arrangement of the collection of armour and arms at Hertford House, the Trustees, with forethought, have considered it best that chronological order should, to a great extent, give way to the method employed by the late Sir Richard Wallace in the arrangement of the collection, that is, the even grouping over the walls of the galleries of various panoplies of arms and armour, but with this present difference that the richer and more perishable examples are enclosed in glass cases. This was an essential precaution, as steel, one of the hardest of mediums, is like some rare exotic as regards the care that must be taken of it, and it is only to be hoped that the exposed specimens may in no way suffer from the treacherous effects of our London atmosphere and fogs.

The collection of arms and armour, now shown in four spacious galleries in the place of the two comparatively small ones it formerly occupied, was formed chiefly to demonstrate the beauty of the armourer's art of nearly all periods and nationalities, and with no idea of illustrating the various forms and fashions employed in armament offensive and defensive. This to a great extent will explain the absence of various commoner types of weapons familiar even in our incomplete national armoury, the Tower of London. To compensate for this, it had the advantage of being chosen and, for the most part, collected by a gentleman—Sir Richard Wallace—of unerringly fine taste, judgment, and with one all-important factor, almost unlimited means, without which it would have been impossible to gather together a collection of such almost universally high quality.

Most of the collections dispersed during the past century, including the Debruge, the Meyrick, the Nieuwerkerke, the Spitzer, and others of almost equal importance, have contributed liberally of their important pieces to build up this one to its present proportions.

Of the Oriental section in Gallery 8, the descriptive catalogue is still wanting owing to difficulties encountered in deciphering the various Persian, Arabic, and other Oriental inscriptions, and also to pressure of time due to the anxiety to complete the catalogue of the more important European section. Many of the Eastern arms are worthy of the closest inspection, but there is always the prejudice against the weapon of the Orient, that costliness of material is ever uppermost over the fertility of design and fineness of workmanship.

In Gallery 7, commences the collection of armour and arms of European origin, and amongst some of the first numbers in this gallery will be found the interesting series of early swords, dating from the 11th century, purchased by Sir Richard *en bloc*, together with other arms and armour from the late Mr. Spitzer for the sum of 73,000*l*. Most of the specimens so acquired can be traced owing to the fact that they formed part of the Nieuwerkerke collection. In the centre of the gallery are the cases numbered 1 to 4. No. 1 contains a fine collection of rapiers or town swords of the 16th and 17th centuries, variously chiselled, damascened with gold and silver, and some pierced with patterns of a lace-like fineness. In Cases 2 and 3 is the fine collection of arquebus, wheel and match lock guns and rifles of the latter part of the 16th and commencement of the 17th centuries. Case 4 contains helmets of the 14th, 15th, and 16th centuries which, though devoid of surface decoration, form perhaps one of the most interesting groups in the collection. As they are described in the catalogue, to enumerate them here is unnecessary, but special attention should be directed to the one tilting helmet (No. 217), as it is, possibly, the only example of head-piece in the collection that can be identified as of English workmanship.

Gallery 6 has its walls covered in a like manner to the preceding one, but the armour and arms, with the exception of

half a dozen pieces, are all of 16th and 17th century fashion. The most striking feature in this gallery is the equestrian suit in the centre of the room; it is of the fashion comprehensively called "Gothic," and dates from the latter part of the 15th century.

In No. 5 case is shewn the collection of ivory, stags' horn, and metal-gilt powder flasks, primers, and touch boxes of the 16th, 17th, and 18th centuries, also examples of highly-wrought stirrups and spurs. Case No. 6 contains helmets, swords, and daggers of the greatest period of the armourer's craft, the Italian *renaissance*, and these constitute a group of decorative arms and armour not to be surpassed for purity of form and beauty of design. The contents of this case are chiefly of Italian, and especially of Venetian, make and fashion, and generally date from the middle of the 15th to the middle of the proceding century. Case No. 7 must also come into this category as regards period, but the objects themselves are of a different nature, being chiefly cross-bows, arbalests, and prodds, together with a small collection of serving knives and forks. In Case 8 is the exhaustive collection of flint and wheel-lock pistols, many most highly decorated.

Objects of historical interest will be found in Gallery 5, the most prominent being the equestrian black and gold suit taken by Napoleon I. from the Arsenal at Munich, where it was traditionally ascribed to the Elector Joseph of Bavaria. Two other suits in this gallery are also remarkable; that of Alfonso II., Duke of Ferarra (No. 1164), and the complete russet and gold suit, probably made for Sir Thomas Sackville, K.G., Baron of Buckhurst (No. 864). In Case 9 is the continuation of the collection of the series of powder flasks and primers, also Italian shields of *cuir boulli* and painted leather. Case 10 comprises a fine series of highly decorative defensive armour of the later years of the 16th century, the greater part of them coming from the well-known Meyrick collection. Case 12 is somewhat a continuation of Case 10, showing highly decorative arms of the latter part of the 16th century, including a circular shield which is attributed to the Emperor Charles V. (No. 1330). It is in Case 11 that objects of highest

historical interest are deposited: the sword and gauntlet of Henry, Prince of Wales, son of King James I. (Nos. 1302 and 1303); the dagger of King Henry IV. of France, given to him, on the occasion of his marriage with Marie de Medicis, in 1599, by the City of Paris (No. 1306), and lastly, but certainly the most important individual piece of armour in the collection, the magnificent embossed and damascened shield, bearing at the top the authenticated monogram and insignia of Diane de Poitiers (No. 1308). This justly ranks as one of the finest pageant shields in existence. Her Majesty's shield at Windsor and the Georgio Ghisi shield in the Rothschild bequest at the British Museum may possibly have a prior place as regards quality of workmanship, but in that alone, for in comparison with the Wallace shield they lack that sense of grandeur and spirit which has been attained here. To each example has been assigned a nationality and an approximate date, perhaps somewhat rashly, as in many cases it is little more than a guess, but as a rule, the general form of the individual weapon rather than its decoration has suggested its nationality, and it may therefore be hoped that the surmises are in the majority of cases correct, for no piece has been dated and classified without the most careful comparison with existing dated or otherwise authenticated specimens.

It only remains to be said that the present catalogue, produced under special conditions as to time, is very far from complete, but it is to be hoped that this revise has corrected many of the faults that were so plentifully to be found in its first edition.

G. F. L.

NOTE.

In the measurement of the sword blades, the length has always been taken from the exterior of the hilt to the point.

The abbreviation of Dec. for decorated or decoration has been utilized throughout the catalogue.

The nationality and date of a sword or dagger is always taken from the fashion of the hilt.

The inscriptions on the blades, etc., have been copied literally and often read with little or no sense; this may be accounted for by the abbreviations so liberally used in the 16th and 17th centuries.

WALLACE COLLECTION.

EUROPEAN ARMOUR AND ARMS.

GALLERY 7.

1. **Gun Rest,** with U-shaped fork, terminating in lions' heads. Dec. with arabesques, damascened with gold azziminia, cylindrical, hollow shaft, containing a secret blade of stiff diamond section, retained in position by a spring in the head.

   North Italian, about 1580.

   Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "Engraved "Illustrations of Ancient Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxiv.

2. **Officer's Staff.** Steel head, originally gilt, with three small fleur-de-lys-shaped blades arranged crosswise. Dec. with rough engraving, wooden haft with iron ferrule.

   French, about 1640.

3. **Partisan of a Papal Guard.** Flamboyant blade and lateral projections. Dec. with deep etching, gilt, with coats of arms and bordering, studded haft.

   About 1610.

4. Rapier, gilt hilt. Oviform pommel, curved quillons, two rings and pierced shell. Dec. with spiral bands of laurel foliage, grooved four-sided blade 39½ ins. long.

Probably Flemish, about 1610.

5. Sword. Blackened hilt; spirally-fluted, fig-shaped pommel; diagonally curved quillons of diamond-shaped section, ending in a similar form to the pommel; single ring and trefoil thumb guard. Dec.: none. The grip of wood, covered with leather, and studded with brass-headed rivets. The blade, 41¾ ins. long, back-edged, and grooved, etched with the inscription—

NO ME SAQVES SIN RASON.

(DRAW ME NOT WITHOUT REASON.)

NO ME ENBAINES SIN HONOR.

(SHEATHE ME NOT WITHOUT HONOUR.)

German hilt, about 1530.

Blade, about 1770.

6. Halberd. Gilt steel head, crescent blade, drooping beak, pierced spike, with six loops at the base. Dec. with rough engraving, octagonal brass studded haft, with bands of appliqué brass ornaments.

French, about 1630.

7. Sword, the hilt entirely composed of russet steel. Pear-shaped pommel, and curious thick quillons drooping towards the blade, formed as bean pods, russet steel grip swelling in the centre. Dec. with inlays of amorini, etc. in silver. The blade broad, tapering and grooved, 35 ins. long, etched on both sides with battle scenes, occupying the whole surface.

About 1580–1600.

8. Rapier, the hilt plated with silver. Facetted pear-shaped pommel, the left quillon on the same plane as with the knuckle guard, smaller quillon on the right, single bar, drooping shell, silvered steel grip. Dec. with conventional engraving. The blade (much rubbed) grooved, 34 ins. long, with remains of date - - 16 (1616).

Probably Dutch, 17th century.

Partisan of the Guard of the Duke of Parma. Russet head, leaf-shaped blade, fluted haft-socket, from which spring two narrow curved blades, serrated on the inner side. Dec. with coat of arms, plated in gold with the quarterings of Farnese and Parma.

Italian, about 1590.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "Engraved "Illustrations of Ancient Armour," by Joseph Skelton, F.S.A., Vol. II., Plate lxxxviii.

10. **Suit of Cap-à-pie Armour.** Dec. with radiating flutings.

Consisting of—

Salade, with lifting visor.

Mentonière, with one falling plate.

Breastplate, with laminated gussets and detached placate.

Taces, of three plates.

Backplate, of four plates.

Garde rein, of four plates.

Tassets, of three plates.

Espaliers, of six plates.

Coudes.

Shell vam braces.

Mitten gauntlets, with pointed cuff.

Oval rondels.

Cuisses, of three plates.
attached are the **genouillères.**

Jambs.

Pointed sollerets, of eight plates.

German, about 1470.

On the gauntlets is stamped an armourer's mark, possibly that of Adrian Treitz, Treytz, or Treyz, of Innsbrück.

This suit has been considerably restored to its present complete state.

11. **Processional Glaive,** with strong cutting blade. Dec. with punched coarse engraving, gilt, the haft covered with velvet, studded with brass-headed rivets.

Venetian, about 1620.

12. Sword. Flat crown-shaped pommel (five lobes above) short, straight quillons, square in section rounded a ends, with small circular piercing, grip wanting. Dec. remains of ornament plated in silver on a cross ha ground, and on the top face of the quillons traces inscription starting H. E..... The blade, grooved, 30 long, 2⅛ ins. wide, bears traces of an inscription or ment down the groove, but it is through rust unintelligible.

Probably 9th or 10th century.

This rare sword was formerly in the collection of Count de Nieuwerkerke. It possesses many similar feat to the sword in the British Museum, which was found the River Witham, and in point of date is probably c temporary. Another sword exactly similar to the Witl example was recently found in the Thames, hilt upwar It is now in the collection of Mr. Morgan Williams, Aberpergwm. The blades of all these three swords measu within a quarter of an inch the same length, viz., 30¼ ins.

13. Thrusting Sword. Wheel pommel, slightly drooping quillons, oblong in section, grip wanting. Dec. : *none.* The blade, stiff and four-sided, tapers to a point 29½ ins. long, 2¼ ins. wide, with the armourer's mark, a Gothic T, 7½ ins. from the hilt.

French, about 1350.

A sword bearing the same armourer's mark, the same in all workmanship, but with the slight difference of being one inch longer in the blade, was in the collection of the Baron de Cosson, and exhibited at the Victoria and Albert Museum, 1891-93. That sword was found in France.

14. Cinquedea. Arched bronze pommel, strong drooping iron quillons, flat in section, the grip overlaid with plaques of ivory containing tracery. Dec. with engraved scale ornaments, the blade 21½ ins. long, 4 ins. wide at the hilt, tapers to a point, and is divided into eleven facets, engraved, and with traces of gilding.

Venetian, about 1490.

This form of dagger is often wrongly termed an anelace. The word Cinquedea being derived from cinque—five, dita—fingers; *i.e.*, the breadth of five fingers. It will generally be found that the blade of a Cinquedea is from three to four

inches in width at the hilt. The anelace, mentioned by Chauser, having its prototype in the "parazonium," and the braquemart or *epée-de-passot* are all of the same family of weapon.

15. Pavois, or upright shield, with a semi-circular ridge down the centre, of wood covered with parchment and painted in distemper with a castle in black on a buff ground.

German, about 1490.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

16. Sword. Flat facetted, pear-shaped pommel, drooping quillons, flat in section, grip wanting. Dec.: none. The blade stiff and four-sided, tapering to a point (about 5 ins. of which is missing), 23 ins. long, 2 ins. wide.

Probably English, about 1400.

17. Cinquedea. Arched bronze pommel, strong long drooping iron quillons, the grip overlaid with plaques of horn with brass tracery. Dec.: none remaining. The blade tapering and trebly grooved, 20 ins. long, 3¼ ins. wide at the hilt, where are the remains of etching.

Venetian, about 1480.

See Note No. 14.

18. Sword, with curiously flat wheel pommel, slight quillons, thickening at the ends, drooping towards the blade, the grip wanting. Dec.: none. The blade, slightly tapering and grooved, 33 ins. long by 2 ins. wide, flattens to a broad tangue.

Probably English, about 1300.

This sword greatly resembles in general outline, one now in the Maidstone Museum — probably of English origin, although the pommel of the Maidstone sword partakes more of the Brazil nut form of No. 19.

19. Sword. Brazil nut-shaped pommel, straight quillons, square in section, narrowing a little towards the ends,

grip wanting. Dec.: none. The blade slightly tapering, grooved on either side, 32 ins. long, 2 ins. wide.

German, about 1200.

A nearly similar sword is in the collection of Mr. Morgan Williams, of Aberpergwm.

20. Pole Axe. Strong, crescent-shaped cutting blade; at the reverse a dentated hammer, and diamond-sectioned spike at the top. Dec. with remains of fine interlaced engraving.

Italian, about 1540.

21. Half Suit of Tilting Armour, used for "*Das Deutsche Stechen.*" Dec. with radiating fan-shaped fluting, partly roped borders, and studded with large hemispherical-headed rivets covered with latten.

German (Augsberg), about 1485 to 1500.

Consisting of the

Great Tilting Heaume. Composed of three plates of varying thicknesses.

Plate I. *The top of the skull.* Down the centre of which runs the comb, of convex section, and on either side of this a row of fluting radiating from a point some 9½ ins. from the base of Plate II. The average thickness of Plate I. is $\frac{3}{16}$ of an inch. In the centre of the comb is a screw with a facetted, hemispherical head; this was for the attachment of the crest. More forward in the comb are twin holes, these again are repeated at 4 ins. from either side of the comb; these were for the passage of leather thongs which secured the orle, noticeable in all heraldic helmets.

Plate II. *The back of the skull.* Fastening beneath and following the line of Plate I. It extends at the back a distance of 7¼ ins. below the level of the shoulders; the lower edge is cut to four slightly curved facets. At the extreme base is a hinge, detachable in the centre by a staple, the lower plate of which is pierced with a circular hole, through which passes a screw attaching the heaume to the back plate. Above this, a little to the left, is a buckle, to which was fastened the strap that retained the small wooden tilting shield in position. On either side of Plate II. is a group of

eight perpendicular apertures, 1⅛ ins. long; above and below, there is a second group of four circular holes, the edges of which are fitted with latten eyelets; and through these passed the leather thongs for securing the quilted hood lining. An annular design is engraved on either side of the back of the skull. The average thickness of Plate II. is about ⅛ of an inch.

Plate III. *The front of the heaume.* Fastening over both Plates I. and II. In this, perhaps, is the most skilful piece of forging in a helmet that as a whole is a *tour-de-force* of the armourer's craft. The upper edge is turned inwards, reinforcing the most vulnerable part of the tilting heaume, viz., the part beneath the opening of the occularium, and which, in natural course would, in a joust, receive most blows. The lower edge of the plate comes down to a corresponding distance to the back of the skull, but with the difference that it widens to 9¾ ins. at its lower part, along the border of which are three groups of twin holes ⅛ of an inch in diameter; through these pass the three screws that secure the front of the heaume to the breastplate. The occularium is formed by the aperture between Plates I. and III, the actual greatest width being 2¼ ins., but by the position of the heaume on the shoulders, when a course was to be run, an opening of not more than ¼ an inch would present itself to the adversary's lance. The average thickness of Plate III. is from $\frac{5}{16}$ to ⅛ of an inch. The three plates of the heaume are fastened together by hemispherical-headed rivets of iron, on which are soldered latten caps ¼ an inch in diameter. Its weight is 20 lbs.

Breastplate, of slightly globose form, the gussets flanged to a triangular section. The right-hand side of the breastplate is "boxed" to rectangular form, and has at its extreme corner a lance rest, attached by a strong screw and two guiding staples. The lance rest is forged from one piece, and partakes of the form of a bracket, at the end of which is a semicircular arm, which is supported in turn by a bar of moulded pillaster form. At right angles to this and passing beneath the right arm is the queue, under the end of which

rested the butt end of the lance. It is $2\frac{1}{16}$ ins. wide, $\frac{7}{16}$ ins. thick, and 21 ins. long, grooved for $10\frac{1}{4}$ ins., no doubt with the intention of lightening it, and is attached to the breastplate by two large screws. At the sides, as at the tops of the breastplate, are hinged iron straps, pierced with circular holes, which fitted over staples in the back plate, and which when united were secured by rosette-headed nuts. On the left hand of the breastplate are two circular holes, $\frac{1}{4}$ in. in diameter, and $\frac{3}{8}$ of an inch apart, through which is passed the plaited braid of flax, which in its turn passes through, and helps to secure the small wooden tilting shield. The breastplate varies in thickness from $\frac{1}{4}$ to $\frac{1}{8}$ of an inch. Attached at the bottom of the breastplate by a single screw is the

Placcate, the top edge of which is chamfered and finishes in a flattened point. To this is rivetted the

Taces, of four plates.

Tassets or **Tuiles,** of one plate, turned under on the inside to a strong flange of triangular section. Down the centre is embossed a ridge, engraved with a roped pattern. The buckles are secured by brass rosette-headed rivets.

Back Plate. It is composed of three parts. (*i.*) The foundation, which is a wedge-shaped plate, widening to an obtuse angle triangle at the top, along the edge of which is a line of small holes for the attachment of a leather lining, which remains at the side, where it is pierced with holes for the lacing, so much used in the civil dress at this period. To the top of *Plate I.* is attached, by five flush-headed rivets, an inverted V-shaped plate, $2\frac{1}{4}$ ins. wide. It is shaped to a flat ridge across the apex, the edges of which are flanged outwards, forming a slot, into which fits *Plate III.*, which is also of V form. *Plate III.* is held in position by two screws, which pass through *Plates II.* and *III.*, and fit in any two of a series of eight holes that are in *Plate II.* By this ingenious arrangement the angle at which the tilting heaume was worn is governed by the length of the back plate.

Garde-de-Rein, of five plates, with radiating fluting, and attached by a single screw to *Plate I.* of the back plate.

Pauldrons, of five plates, with radiating fluting, and having attached, by two rivets, two diamond sectioned projections, around which was formerly wound the tails of the lambrequin. Attached to two pin holes, and suspended from the top of the pauldrons, are the two large

Palettes, 9½ ins. in diameter, the right hollowed slightly to receive the lance.

Rere Braces.

Pointed Coudes, of five plates. On the left arm the gauntlet partakes of the nature of that of **No. 843,** Gallery 5. The bend of the arm is protected by a finely fluted, extra piece, which is attached to the vam brace by three screws. It is stamped at the border with the mark of the City of Augsburg.

The extra piece on the right arm somewhat differs in shape to that of the left; it is also stamped with the mark of the City of Augsburg.

Wooden Shoulder Shield, "*stechlarsche*" of oak, shaped somewhat to the form of a steel mentonière. It is covered with leather and gesso, and tooled and painted with a coat of arms. 14 ins. wide by 1¼ ins. deep.

The whole suit weighs, inclusive of the heaume, 96 lbs.

The surface of this heaume and the palettes are in many cases deeply grooved and indented from the lance thrusts which appear to have been dealt with the pointed lance *à outrance*, and not with the coronel or rebated lance-head customarily used in the Joustes of Peace.

This suit bears the Augsburg guild mark and the letter S with an indistinct bar and figure of a baton or axe running through it. Augsburg was the centre of manufacture of this form of tilting harness at the end of the 15th century. In the fine collection at Nuremburg is a suit the counterpart of No. 21 made also at Augsburg, and very possibly by the same smith. This suit is described and illustrated in Clephan's 'The Defensive Armour and "Weapons and Engines of War of Medieval Times and of the "Renaissance," p. 90, plate 6. Another suit mentioned in that work is very similar, but in that case the helmet is a salade, and inscribed with the date 1498. The lance used in

the Joustes of Peace, "*Das Deutsche Stechen*," had the rebated coronel head. The course was run in the open field or list and without a barrier between the combatants. This form of jouste dates from the middle of the 14th century, although in the earlier suits the heavy tilting heaume "*Stech-helm*" is replaced by a form of salade, an example of which is in the Musée d'Artillerie, No. H. 46.

22. Processional Glaive, with strong, curved cutting **blade,** and spike on the reverse. Dec. with punched engraving, with a shield of arms, gilt, the shaft studded with brass-headed rivets.

Venetian, about 1620.

23. Rapier. Facetted cylindrical pommel, curved quillons, knuckle guard, three bars and single shell. Dec.: none. Copper wire bound grip. The blade, 46 ins. long, grooved, marked ⊙ X X X ⊙

German, about 1620.

24. Hand and a Half Sword. Blackened hilt. Flat diamond shaped pommel, drooping quillons, of diamond section, swelling at the ends, flattened ring and thumb guard. The grip thickens towards the pommel and is covered with leather. Dec.: slight roping on the ring. The blade, 39½ ins. long, back edged, and slightly grooved.

German, about 1505.

The hand and half sword, known in England by contemporary writers as the "Bastard" sword.

It was a weapon the blade of which varied from between 38 to 48 ins. in length, and was equally serviceable for cutting or thrusting. The length of the grip is perhaps its most noticeable feature; this usually takes the form of a flattened cylinder, swelling to a ridge a third of the distance between quillons and pommel, to which it suddenly tapers.

The use of this formation of the grip can be explained by the reference to the name of the sword, "Hand and a half." It was of sufficient lightness to be used effectively with one hand, but in a swinging downward cut, the left hand could be brought into use to reinforce the blow. The tapering top of the grip and base of the pommel gave sufficient room to obtain a firm hold with the left hand.

Its birthplace was probably Germany, in the first years of the 14th century. It appears thirty years later in England, where its usefulness being universally appreciated, the type of

sword permanently remained through the 15th century until its simple form of hilt was discarded for the more intricate rapier type in the second quarter of the 16th century.

VVulson de la Colombière, also Joseph Swetman, speak of the "Bastard" in the first years of the 17th century. Of almost the same type and use are the *espadon* and Spanish *montante*.

25. Boar Spear. Slightly moulded at the haft socket. Dec.: etching on a black ground, with the crowned letter H · and the number 3.

French, about 1600.

26. Hand and a Half Sword. Blackened hilt. Pear-shaped gadrooned pommel, diagonally-curved quillons, ring, counter and thumb guards. Dec. with gadrooning and bands of roping, fluted and roped leather-bound grip. The blade, with six facets, grooved and inscribed SIGNOR. 39 ins. long.

German, about 1530.

27. Mace of blackened steel. The head composed of seven flanges, formed on either side as dolphins, reinforced at the points, cylindrical haft, facetted, the grip spirally fluted. Dec.: slight engraving and parcel gilding.

French, about 1580.

28. Sword. Russet hilt, spherical pommel, knuckle bar, and curved quillons of flattened section, two bars and double-fluted solid shell. Dec. with incrustations of cherubs' heads, scrolls, and feather ornaments in silver. Wire-bound grip. The blade, 36¾ ins. long, partly hexagonal grooved, and etched—

NO ME SAQVES SIN RASON.

(DRAW ME NOT WITHOUT REASON.)

NO ME ENBAINES SIN HONOR.

(SHEATHE ME NOT WITHOUT HONOUR.)

The hilt English, about 1580.

The blade, about 1700.

29. Halberd. Pierced crescent blade, drooping beak, and long spike of diamond section. Dec. with rough engraved scale ornaments, gilt.

French, about 1630.

30. Tilting breastplate, of strong globose form, cut away on the right-hand side with a semi-circular aperture for the passage of the lance rest. Down the centre are three groups of twin holes, for staples to which the tilting heaume might be attached, the taces are composed of two plates, splayed outwards for convenience in wearing when the wearer was mounted.

Italian, about 1480.

31. Archer's Salade, of the barbute type, with high skull and ridge of keel form, the lower edge considerably outward curved, and bordered by the edge being turned over a wire to a semicircular section. The face opening is formed as an inverted U, having the peculiarity of the left cheek plate being hinged, in all probability to facilitate taking aim. A row of rivets passes round the centre of the skull for the attachment of the lining strap. Dec. : none. 11 ins. high.

Venetian, about 1470.

From the collection of M: Henry Courant.

From the collection of the Count de Nieuwerkerke.

32. Morion, with blackened surface. The comb 2¾ ins. high, with corded top, the rim strongly curved. Dec. with bands of etched scrolls gilt, and four circular panels containing figures of M. Curtius leaping into the pit, and Mutius Scaevola thrusting his hand into the fire before King Porcenna. Above are the arms of Saxony, around the base of skull a series of 16 gilt bronze-headed rivets formed as lions' masks holding rings. Attached are the chin straps of 3 plates. Stamped with the Nuremburg guild mark.

Nuremburg make, about 1610.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

These Morions formed the head gear of the guards of the Electors of Saxony.

33. Tilting Shield of wood, covered with leather and gesso. Strongly concave in form, with three ridges down the centre. The exterior surface is dec. with an interlaced

flowering design in gold on a black ground, in the centre of which is a riband with the inscription

Ewig . . . . . Keit

(ETERNITY.)

There is a central word but it is unintelligible.

On the interior is an iron hook and two eyelets.

German, about 1500.

In the triumph of Maximilian, engraved by Burgmayer, the knights are seen wearing a similar mentonière shield, in conjunction with a salade of the type of No. 208, Case 4.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., plate xii., Fig. 1.

34. Morion. See description **No. 32.**

35. Archer's Salade. The skull slightly ridged. The face opening of inverted U form. The entire border is turned outwards on a wire, to a semi-circular section. Around the centre of the skull is a series of holes, through which the rivets pass for the attachment of the lining. Dec.: none. 10 ins. high.

Probably English, about 1450.

36. Boar Spear, with hollow leaf-shaped head and hexagonal haft socket 13¾ ins. long, 5¼ ins. wide, hinged to the bottom of the haft socket is a turned lug. Dec.: none. The haft platted with leather thongs.

German, about 1620.

37. Rapier, the hilt entirely gilt. Oviform pommel, straight quillons, terminating in knobs, knuckle guard, three bars, large pas d'âne, wire-bound grip. Dec. with curious facetting and channelling. The blade, hexagonal in section, trebly grooved, with traces of gilding on the ricasso, 44½ ins. long.

French, about 1605.

38. Rapier, the hilt entirely gilt. Oviform pommel, curved quillons swelling slightly at the ends, three bars, small shell, large pas d'âne, copper wire-bound grip. Dec. with channelling and knotted ornaments. The blade,

hexagonal in section, grooved and trebly grooved 4½ ins. to the hilt, inscribed M O, many times repeated, armourers' mark on the ricasso, 42 ins. long.

French, about 1605.

39. Sword, bronze hilt. Flat wheel pommel, slightly sunk on either side, containing a classical profile medallion after the antique, with the head of AGRIPPA, B.C. 63+12, inscribed—

M · A RIPPA · L F · COS · III

MARCUS AGRIPPA (LUCII FILIUS, SON OF LUCIUS) CONSUL FOR THE 3RD TIME.

on the reverse a medallion, also after the antique, of JULIUS CÆSAR, B.C. 63+12, inscribed—

DIVIIVLI.

DIVI JULII.

(*divine Julius.*)

Round the edge of the pommel is engraved a riband ornament; drooping quillons ending in spiral curls. Dec. with acanthus leaves in relief. Cord-bound grip swelling in the centre. The blade, 35¼ ins. long, 2⅛ ins. wide at the hilt, tapers to an acute point and has a strong groove running down either face, stamped with ten eye-like characters on either side and etched at the hilt with Orpheus playing his lute surrounded by animals, etc.

Italian, about 1470.

From the collection of M. Beurdeley.

From the collection of the Count de Nieuwerkerke.

There is every indication that the bronze quillons of this graceful sword are modern and have been made to match in some respects, the pommel, which is of the best period of the Italian renaissance. They complete the sword in balance and render it a useful weapon in the hand.

40. Hand and a Half Sword. The hilt of blued steel; inverted pear-shaped pommel, straight quillons, ending in pear-shaped knobs, a ring guard on either side. Dec.: none. The grip is moulded, bound with cord, and covered with leather. The blade, 38 ins. long, 2⅛ ins. wide at the hilt, with slight shallow groove, tapering to a point.

German, about 1510.

41. Hunting Glaive, with strong back edged blade, slightly moulded at the hatt socket, gilt and screwing into the

haft. Down the back edge of the blade is inscribed, 29 DU MANUFACTURIER I. : PHIT : KUSCHBAUM À SOLINGEN. Dec. with a coat of arms on either side etched and gilt, with the quarterings of AUSTRIA and BURGUNDY (ancient).

German, about 1670.

42. **Hand and a Half Sword.** The hilt of blued steel; cone-shaped pommel, long straight quillons of flattened section, broadening at the ends, double ring and thumb guard. Dec: none. Moulded grip of wood, covered with leather. The blade, 88 ins. long, of flattened hexagonal section, grooved and inscribed

IN · MANAGI · ME · FECIT.

An armourer's mark on the ricasso.

German, about 1530.

43. **Sword.** Wheel pommel, 1⅛ ins. deep, diagonally curved quillons, circular section, widening at the ends, leather-covered grip. Dec.: none. The blade, 36 ins. long, 1⅛ ins. wide at the hilt, of flat diamond section, stiff and tapering.

Italian, about 1480.

From the collection of the Count de Nieuwerkerke.

44. **Duelling Rapier.** Oviform pommel, short straight quillon, pas d'âne and two strong oval shells, with star-shaped piercings, spirally bound wire-covered grip. Dec. with spiral flutings. The blade, of bayonet section, 46½ ins. long, etched with a sun, moon and stars.

French hilt, about 1630.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

45. **Boar Spear,** with hollow leaf-shaped blade, hexagonal at the haft socket, with a hinged turned lug at the base of the blade, the haft bound with leather thongs.

German, about 1600.

46. Suit of Cap-à-pie Armour. Dec. with **with** borde ing of triangular section, and etched on **the** *breas* plate with a crowned W, a riband beneath **with** initial D · I · D · M · E; below this the inscription

IHESVS · NAZARENVS · REX · IVDEORVM,

intertwined foliage round the gussets. The **same** *deco-* ration is repeated on the back plate.

Probably German, about 1490.

Consisting of—

Close helmet of the Armet type, the **chin-piece** opening down the centre, pointed vizor **and bevor** in one plate, rondel at the back.

Gorget.

Globose breastplate, with laminated gussets.

Taces, of four plates.

Tassets, of four plates.

Backplate.

Garde-de-rein, of three plates.

Pauldrons, with upright shoulder guards.

Rere and Vam braces.

Large Coudes.

Mitten gauntlets.

Right-hand rondel.

Cuisses.

Genouillères.

Jambs.

Square-toed sollerets.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

47. Large Processional Glaive, with straight cutting edge of falchion form, a projection from the back of the blade following the shape of two lions ridden by cupids, about 5½ ins. from the haft socket. Dec. with rough engraving, a crowned coat of arms, trophies, etc. The haft covered with velvet.

Venetian, 17th century.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate lxxxv.

Sir Samuel adds a note to his description of this arm—"One of eight in this (the Meyrick) collection made for the "guard of the Doge of Venice during the time that the "Emperor Charles V. had command there, in compliment to "whom the central ornament on the blade is the Austrian "Eagle. Upon this the arms of the succeeding Doge, "Francisco Veneri, who held the office from 1554 to 1556, "have been deeply incised, no doubt to commemorate the "expulsion of the Germans."

It is curious that this glaive can be as early as even 1556, as from the poor quality of the work and tame, spiritless engraving, a period of not earlier than 1650 should be its date.

48. Sword. Wheel pommel, straight octagonal quillons swelling slightly at the ends, grip wanting. Dec.: none. The blade, slightly tapering, 33½ ins. long, 2 ins. wide at the hilt, has a broad channel ⅛ of an inch wide running down either side; it is continued up the tangue.

Probably French, about 1340.

49. Thrusting Sword. Octagonal pear-shaped pommel, straight flat quillons, broadening at the end, each pierced with a small cross, grip wanting. Dec.: none remaining. The blade, stiff and finely tapering, of diamond section, grooved and inscribed (illegible), 1⅛ ins. wide at the hilt. 34½ ins. long.

Probably Italian, about 1430.

50. Cinquedea. Arched bronze pommel, flat drooping quillons, the grip overlaid with ivory plaques, with circular pierced panels containing brass tracery. Dec. with engraved acanthus ornament on the pommel. The blade, tapering, with two shallow grooves on either side, etched with classical subjects, inscribed down one face CAVE · NE VITORIA · SIT · CAYXA · M, on the other FATIS · REGITVR · MORTALE . GENS, (THE MORTAL RACE IS RULED BY DESTINY), 3¾ ins. wide at the hilt, 18½ ins. long; it retains traces of gilding.

Venetian, about 1470.

51. Sword, blackened hilt. Wheel pommel, with circular sunk centre, the quillons of oval section, slightly ridged on either side, diminishing at the ends and drooping slightly towards the blade, the grip bound with cord (modern). Dec.: none. The blade, of diamond section, stiff and strongly tapering, 2¼ ins. wide at the hilt, 30 ins. long, a small armourer's mark in copper.

French, about 1400.

From the collection of the Count de Nieuwerkerke.

52. Cinquedea. The pommel wanting, strong flat drooping quillons, the grip overlaid with thick ivory plaques with circular panels containing brass tracery. Dec. with *slight* traces of etching. The blade, 20 ins. long, 3¼ ins. wide at the hilt, tapering, with two shallow grooves on either side etched with allegorical subjects, inscribed down one face DESIN? TA? DEUM FIET · I · SPERARE PR (GARE?), (HOPE AND PRAY), on the *other* INFIVTV VISSIMUS MORIEMVR IPORR, it retains traces of gilding.

Venetian, about 1470.

53. Sword. Wheel pommel of somewhat flattened form, straight quillons, tapering slightly at the ends, the grip wanting. Dec.: none remaining. The blade, six facetted, in section, stiff, and tapering to an acute point, 1¼ ins. wide at the hilt, 30 ins. long.

Probably English, about 1350.

54. Sword. The pommel flat and triangular in plan, champhered edges, straight quillons, thickening slightly in the centre, round in section, the grip wanting. Dec.: none. The blade, of flat lozenge section, 1⅜ ins. wide at hilt, 30 ins. long; an armourer's mark in copper.

Probably English, about 1380.

55. Pole Axe. The head is composed of two parts. (i.), a triangular blade with straight cutting edge, and from the same piece, on the opposite side, a strong oblong hammer head, with four rows of dentated projections; and (ii.), a strong four-sided spike, 7¾ ins. long, the socket of which fits over the centre of the blade and hammer, and terminates in a short strap finished with a shell ornament.

The two pieces are secured together by a strong rivet with a pyramidical head at either side. Dec. with trefoil piercings and horizontal bands of brass inlaid flush to the surface; down the centre of the face of the hammer is a brass band, with the inscription, in slight relief, De bon (cœur). The wooden haft, strapped with iron, attached by rosette-headed rivets, has a rondel to protect the hand, 17¼ ins. from the head, iron ferrule.

French, about 1470.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

56. Cap-à-pie suit of Armour. Dec.: The whole surface finely channelled, and engraved with twin lines, the borders roped. These fluted suits are known usually as "Maximilian" from the emperor in whose reign the fashion was started.

German, about 1515.

Consisting of—

Closed helmet with low corded comb, the chin piece opening down the side, tail piece of three plates. The vizor and bevor in one and of the type styled "bellows" with slits for the occularia and breathing purposes.

Gorget of four plates.

Breastplate of globose form with folding lance rest on the right-hand side.

Taces of four plates.

Tassets of five plates.

Backplate.

Garde-de-rein of three plates.

Espaliers of seven plates, detachable at the second plate by the means of a button turner.

Pointed palettes.

Rere and Vam braces, the bend of the arm being filled by fourteen narrow laminated plates.

Coudes, with heart-shaped plates. They are detachable, the arm guard being perfect with or without them.

Mitten gauntlets.

Cuisses of two plates.

Small genouillères, with heart-shaped plates protecting the bend of the leg.

Jambs.

Square-toed sollerets.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

57. The Companion to **No. 47.**

58. Rapier, blackened hilt. Inverted pear-shaped pommel, straight quillons, swelling slightly at the ends, knuckle guard, three bars and counter guards, the grip spirally bound with wire. Dec. with the hilt entirely chiselled to a basket-work design. The blade, of flattened lozenge section, doubly grooved the whole length, the name ANDREA FERARA four times repeated, strong ricasso. 45½ ins. long including the ricasso.

Probably Italian, about 1630.

59. Rapier, the hilt entirely gilt. Oviform pommel, S-shaped knuckle guard, single drooping quillon and three bars, wire-bound grip. Dec. with leaf chiselling on the pommel. The blade, of flattened diamond section, grooved and inscribed · H · A · N · X · V · A · C · N · L ·· O ·; on the reverse · M · N · Y ·· A · A · Z · X · H · N · 41 ins. long. The name PICININO in an oval cartouche on the ricasso, gilt.

French, about 1610.

PICININO worked at Milan, ANTONIO and FEDRICO were sword makers, father and son, LUCIO, the embosser of armour (see Nos. 1164 and 266), was of the same family.

60. Hand and a Half Sword. The hilt entirely of blued steel. The pommel and grip are of one piece, of hexagonal section, fluted down either side, and widening towards the pommel end, which terminates in a fish-tail form. The quillons are straight; single ring, in the centre of which is a small V-shaped counter guard. Thumb bar on the reverse. Dec. with four oblong panels of silver on the grip, engraved with a chequered design; the ends of the quillons and counter guards,

and centre of the ring are chiselled with dolphins' heads. The blade, 40 ins. long, back edged and trebly grooved the whole length, inlaid with the wolf mark in brass.

German, about 1550.

61. **Boar Spear,** with strong ridged leaf-shaped blade, and upward projections at either side, pierced with geometrical apertures, octagonal haft socket, with straps of 10 ins. length down the haft. Dec. with an etched floral scroll and date 1575.

German, dated 1575.

62. **Rapier.** The hilt entirely silver plated. Pear-shaped pommel, flat curved quillons ending in cartouche, two rings similar and small shell pierced with a shell ornament, wire-bound grip. Dec. with bands of chiselled strap work and rough engraving, matted ground. The blade of flattened diamond section inscribed on the ricasso CAINO 41½ in. long.

Flemish, about 1625.

63. **Headsman's Sword.** The hilt entirely gilt, spirally fluted pear-shaped pommel, diagonally curved quillons of octagonal section, ending in gadrooned balls, the ring guard formed as a knotted trefoil, the grip bound with copper wire, 6¾ ins. long. Dec.: none. The blade flat, finely etched with a year's calendar and the signs of the Zodiac, six months on either side, and stamped with the King's head mark. 34 ins. long, 1⅛ ins. wide.

German, about 1550.

64. **Rapier.** Hollow mushroom-shaped pommel, straight quillons with seal ends, knuckle guard and counter guards, connecting two large pierced shells, wire-bound grip. Dec. with bold chiselling and piercing of trophies of arms and recumbent figures. The blade, 43½ ins. long, of flattened diamond section, grooved a great part of the way and with the inscription—

PERDE . LA . VITTORIA CHI NON STVDIA.

(VICTORY LOST BY HIM WHO REFLECTS NOT.)

Italian, about 1625.

65. Fanciful Poleaxe. Octagonal haft socket, to which is secured a hammer head with 26 flanges formed in the manner of a mace, on the reverse side, a delicate crescent shaped blade with circular apertures. Screwed to the top is a hollow four sided spike, circular below and springing from a depressed lobe, formed of seventeen hoops. Dec. with etched scrolls. The haft studded with brass-headed rivets. Octagonal iron ferrule.

French, about 1660.

66. Horse muzzle, of blacked steel, pierced with open interlaced designs. Trefoils and thistle ornaments. Along the front, in open work, is the date 1564. Between the nostrils is an appliqué lizard.

German, dated 1564.

67. Horse muzzle, finely pierced, chiselled and engraved with the double-headed eagle, lions, interlaced ornaments, etc., and along the front the date 1564. Appliqué between the nostrels a bifurcated and two-headed lizard.

German, dated 1564.

From the collection of M: A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

68. Horse muzzle, of blacked steel appliqué with brass, filed and engraved with the double-headed eagle, lions, interlaced ornaments and in the front the date 1578. Along the top edge is a row of 25 small pendulous brass acorns, now missing.

German, dated 1578.

69. Horse muzzle, of blackened steel, finely pierced with an intricate interlaced design and in two bands the inscription round the top

ICH · REIT · GOT · GEB · MIR · GE · SCHWIND
DAS · ICH · MEINE · FEIND · VBER · WIND

I ride (forth) God give me good speed
That I my foe may overcome.

a small panel at the back with the name HANS· SCHRETER, an appliqué lizard in front.

German, about 1580.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxxii.

70. Horse muzzle, of blackened steel, pierced with the inscription above WEN GOT WIL SO IST MIZIL (WENN GOTT WILL, SO IST MEIN ZIEL: *As God wills, so is my aim*). An appliqué ornament in the front with the double-headed eagle and date 1561, supported by two lizards, circular panel below cut with an inscription.

German, dated 1561.

71 & 72. Pair of Tilting Stirrups, formed as the steel toe of a boot fitted to an arch-shaped stirrup. On the outside, attached by two screws, is a shaped rectangular plate to protect the ankle. Dec. with Saxon etching of trophies of arms and interlaced ornaments with traces of gilding.

German, about 1580.

73. Upright Pavois of wood and parchment, with rounded top and bottom and semi-circular ridge down the centre, the surface painted black; on the top left-hand side, in colours, is the shield of arms of the City of Nuremburg.

German, about 1500.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

74. Back Plate, with V-shaped opening at the top, behind which is rivetted another plate, freer movement is given by two laminated plates of inverted V-shaped form at the base. Attached is a garde-de-rein of three plates. Dec. with three rows of fluting radiating from the small of the back, toothed bordering to the plates, and double semi-circular flutings over the buttocks.

German, about 1460.

75 & 76. Pair of Gauntlets. Short cuffs, five meticarpal plates over the back of the hand, salient knuckle guards in four ridges, and short finger plates, on each of which is rivetted a leather strap for the attachment of the chain mail mitten. Dec.: none.

German, about 1480.

77. Mace. The head is composed of seven flanges, shaped to an obtuse angle with slightly curved contour, at the apex an acorn. Hollow cylindrical haft terminating in a roping Dec. with an etched conventional scroll design and vine ornaments. The grip of knotted wood.

Italian, about 1540.

78. Mace, partly of blackened iron. The head is composed of seven flanges, with spear shaped projections, widening towards the points. The head surmounted by a pyrimidal knob, bands of parcel gilting, hexagonal haft with two small shields in low relief inscribed S.P.Q.R., the grip of cross hatched quilted design parcel gilt; spirally fluted pommel.

Italian, about 1530.

From the collection of the Count de Nieuwerkerke.

79. War Mace. The head has six flanges shaped to an acute angle and pierced with trefoils, small brass corona at the top. The shaft of iron hexagonal in section, decorated down each face with an inlaid band of brass or latten, the pommel and guard of the grip formed of two rondels, the latter escalloped; the grip platted with cord.

French, about 1480.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

80. Salade. The skull is without comb and of flattened form, the tail piece is attached by two rivets, round the lower edge, which is turned outward, are nine twin holes for the attachment of the lining. The vizor is remarkable (6¼ ins. wide at its greatest depth), being embossed with a nose and eye form, above which, is the flanged slit for the occularium, and below this on either side are eleven upright piercings for breathing purposes. This salade is somewhat thin and light. Dec.: none.

North German, about 1470.

81. Horse Muzzle of blackened iron, with panels of open-work, decorated with monsters' heads; across the top is the inscription—

SALOM FVRCHTE GOTS.
(SOLOMON : FEAR GOD)
VND HILTS IN GEBOT.
(AND KEEP HIS COMMANDMENTS.)
(Ecclesiastes xii., verse 13.)
1557.

German, dated 1557.

82. Hauberk, rivetted mail, of European origin. The sleeves are complete, and finish in mitten gauntlets. These, however, rather suggest that they have been added in order to give it the appearance of a hauberk of the 13th century. It may possibly be of late 14th or 15th century make.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

83. Oriental Coif or Mail Hood, with a diaper zig-zag pattern in brass rings. This is, however, of "jumped" mail ; that is, the rings are not rivetted at the join, but butted together.

18th century.

84. Salade, of the barbuta type, with finely moulded skull of keel form, and with a hole for the attachment of the crest. The face opening is formed as the letter T, round the margin of which has been rivetted a reinforcing band (now missing) as in **No. 210** (Case 4). The lower edge is finished by being turned outward to a circular section. Round the middle of the skull is a row of rivets, flush with the surface, for the attachment of the lining. The armourer's mark, of the Missaglia family, of Milan, twice repeated at the back of the skull. The surface is now painted. 11½ ins. high.

Venetian, about 1485.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

85. Breastplate, entirely of blued steel of slight and graceful globose form, with strong turnover, of triangular section, beneath the neck. The gussets are wanting. It is cut away at the waist, and has taces of four plates, the edges of which, in the centre, are formed of double dolphins.

Dec. with an oval panel in the centre of the bu with the figure of St. Barbara, etched and gilt, dolphin and scale ornaments round the edges.

Italian, about 1510.

86. Light Salade. The skull is slightly ridged, and has tail piece of one plate, the lower edge of which is finished by being turned inwards on a wire. A plate 1¾ ins. wide runs across the forehead. Dec. with alternate bands of engraved flowering scrolls. 9 ins. high.

Italian, about 1510.

From the collection of M: E. Juste.
From the collection of the Count de Nieuwerkerke.

This salade much suggests the work of the celebrated family of Milanese armourers, the Missaglias, who worked from about 1468 into the commencement of the 16th century.

87. Salade, with lifting vizor and laminated tail-piece, of rough manufacture. The skull is of flattened form at the top, and has four tail-plates attached to it, the vizor thin and of weak form. It has two piercings for the occularium, and the same repeated for ventilation. Dec. with the whole surface painted, in polycrome, at the back to represent fluting with two large letters N, and on the vizor, a demon's mask.

Probably North German, about 1490.

From the collection of M: A. Pickert, of Nuremburg.
From the collection of M: E. Juste.
From the collection of the Count de Nieuwerkerke.

There is a salade of very similar form in the Tower of London.

88. Pair of Closely-rivetted Mail Sleeves and Gussets, as would be worn beneath a suit of plate armour.

European make, of the early 16th century.

89. Sleeveless Hauberk, fastening down the front, of rivetted mail.

European make, 16th century.

From the collection of M: E. Juste.
From the collection of the Count de Nieuwerkerke.

Standard or Collar of Mail, riveted links, reinforced at the top.

European make, late 15th century.

Salade, russet surface. The skull is ridged, and recalls the skulls of the Italian armets. Projecting tail-piece of four plates; the border of the last plate turned under and stamped on the right-hand side with the armourer's mark. Across the forehead and over the ears is an extra plate permanently attached by a rivet on either side, the lower edge turned under, the upper edge escalloped. Dec. with large brass-headed rivets following the line of the border.

Probably French, about 1480.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate lxxiv.

92. Pole Axe, the head entirely forged from one piece. Strong semi-circular axe head, and on the opposite side a hammer with pyramidical projections. The head terminates in a spike, of bayonet section, 9 ins. long. Two iron straps of the same piece as the head pass down the haft to the distance of 31½ ins.

Probably French, about 1420.

93. Processional Halberd, with scroll-shaped cutting blade, drooping, fleur-de-lys-shaped beak and strongly ridged spike, moulded haft socket. Dec. with etched strapwork, partly gilt, and the shields of arms of the Elector of Saxony.

German, about 1610.

This form of Halberd was used by the guard of the Electors of Saxony together with the Morion No. 32.

94. Rapier, blued hilt. Facetted oviform pommel, knuckle guard, straight quillons, of hexagonal section, ending in knobs, three bars, and large pas d'âne, wire-covered grip, Dec. with chiselled oval panels in low relief with chequers, the groundwork has scrolls in gold azziminia. The blade, of diamond section, 41½ ins. long, with a Toledo armourer's mark on the ricasso.

Italian, about 1620.

95. Processional Partisan, with broad tapering b projections below pierced with designs and following outline of two crowned dolphins and eagle heads. haft socket is fluted with a square-shaped knob ab having the peculiarity of inlays of four engraved mot o'-pearl plaques. Dec. with chiselling, rough engrav and gilding, with the figure of Atlas, scrolls, etc. ; sh lugs at the base of the haft socket.

French, about 1630.

96. Cap-à-pie Suit of Armour. Dec. with embosse border of an overlapping scale design, and edging o double roping, one strand within the other.

German, about 1540.

Consisting of—

Closed helmet. The skull ridged with a serrated comb passing at right angles and finishing in a fluted knob, the chin piece opening down the sides. A flat vizor arranged with an annular design of hearts and with deep umbril above. The helmet finishes in roping to fit the top plate of the gorget.

Gorget of four plates.

Breastplate of globose form with salient ridge and laminated gussets, on the right side is attached a folding lance rest.

Taces of three plates.

Tassets of five plates.

Backplate.

Garde-de-rein.

Pauldrons. The left full and complete, armed with the upright shoulder guard. The right of espalier form, to enable the better couching of the lance.

Palette.

Rere and Vam braces.

Coudes or elbow pieces.

Mitten gauntlets.

Short cuisses.

Genouillères of five plates.

Jambs.

Square-toed sollerets.

97. Glaive, with curved cutting blade, partly back edged, and with oblong haft socket. Dec. with an etched coat of arms, crowned, surrounded by the Order of the Golden Fleece, and surmounted by the letter F. The shield of arms is that of a Prince of the House of Austria, probably that of Ferdinand, King of Hungary and Bohemia and Emperor of Germany in 1558.

German, about 1550.

98. Rapier, entirely blued hilt. Facetted globular pommel, knuckle guard, straight quillons, of hexagonal section, swelling slightly at the ends, and three bars, wire-bound grip. Dec.: none. The blade, of flattened diamond section, grooved and inscribed I · H · S; armourer's mark on the ricasso. 42 ins. long.

Italian, about 1620.

99. See description **No. 93.**

100. Closed Helmet. The skull of graceful keel form. The chin piece opening down the sides. The vizor pierced with horizontal occularia and fitting beneath the top of the bevor, with two holes on either side for the attachment of an extra tilting piece. The vizor pierced with 28 oblong and circular holes for ventilation, a gorget of two plates. Dec. with sunk bands and roped borders.

Spanish, about 1560.

101. Breastplate, of graceful form, with slight tapul, the top edge strongly flanged to a triangular section, the gussets of similar design, attached by Almayne rivets. On the left-hand side are four circular holes placed in a perpendicular line, for staples for the attachment of the lance rest. Dec. with radiated fluting from the centre of the waist. Three plates of the taces attached.

Probably Italian, about 1480.

101A. Brayette (*Gliedschirm*) or Cod-piece from a suit of foot armour.

German, about 1540.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

102. Open Casque, with high comb, slightly corded, umbril and hinged ear pieces coming to a point over the cheeks; the latter retain their original cotton lining. Dec.: none. The contour of the border is followed by a row of round-headed rivets. Plume holder at the back.

German, about 1550.

103. Mentonière forming an extra tilting piece. Dec.: none.

German, about 1520.

104. Deep Standard or Gorget, of rivetted mail, strongly reinforced around its upper portion.

European make, late 15th century.

From the collection of the Count de Nieuwerkerke.

105. Volant Piece for the bevor of a helmet. On the right-hand side is a semi-circular aperture, through which passes the latch of the helmet. Dec. with etched border of scrolls.

Spanish, about 1570.

106. Small Partisan, strongly grooved blade, the lateral projections formed as two shields pierced with the arms of France and Navarre, the piercing on the top edge forming crowns, octagonal haft socket with two large pyramidical-headed rivets. Dec.: none.

French, about 1660.

107. Spetum, with broad tapering blade, and large curved lateral projections, facetted haft socket. Dec. with stamped design of semi-circles.

German, about 1500.

108. Landsknecht Dagger and sheath of copper gilt. The pommel and quillons of identical boat form, curving one towards the other, wood grip of diamond section swelling in the centre. Dec. with floral engraving. The blade 9½ ins. long, and flat diamond section 1⅛ ins. wide. The sheath, with aperture for knife and pricker, pierced and chased with combatants, flattened knob at the ferrule with masks.

German or Swiss, about 1540.

109. **Wheel-lock Pistol.** The stock with large hemispherical pommel of dark wood, almost entirely inlaid with polished and engraved stag's horn. The design consists in figures of various animals, including figures bear baiting on a groundwork of close spiral scrolls. At the base of the ramrod socket is strapwork, with masks and hounds, figures lovemaking, and the head of a man with pointed moustaches and beard. The barrel, widening slightly at the nozzle, is decorated in low relief with eight figures of the arts and sciences in niches, the groundwork having scrolls and animals formally arranged. The lock plate, similarly decorated, has the wheel on the exterior, encased; it has also the safety-catch.

German, about 1580.

110. **Powder flask** of polished stag's horn, curved and of oblong section, engraved with a lady and gentleman at a feast, a man entering on the right with a drawn sword, dated in the background 1594. Polished iron mounts, encased with double lines.

Flemish, dated 1594.

111. **Arbaleste.** The stock of light wood inlaid with mother-o'-pearl, and engraved and polished stag's horn and plated with the same material engraved with a crossbowman shooting at a popinjay, elaborate peep sight of blued steel. Strong steel bow, with cord and black silk tassels.

German, about 1580.

112. **Wheel-lock Pistol,** the stock of dark wood with large globular pommel, inlaid with spiral scrolls in engraved stag's horn. The lock plate, with the wheel on the exterior, is dec. with scrolls in gold and silver azziminia, the barrel partly octagonal and blued.

German, about 1590.

113. **Landsknecht Dagger** and sheath of copper gilt. The pommel and quillons of identical boat form, curving one towards the other, wood grip of diamond section, swelling in the centre. Dec. with engraved leaf scrolls. The blade 9¼ ins. long of flat diamond section 1⅛ ins. wide. The sheath pierced and chased with the story of WILLIAM TELL; flattened knob at the ferrule with masks.

German or Swiss, about 1540.

114. Spetum, with long spike of diamond section and on either side a lateral curved blade running at acute angles with the centre spike, and finishing in a short reinforced point of diamond section. Facetted haft socket. Dec. : none.

German, about 1510.

115. Guisarme of small proportions, with spike of diamond section, semicircular cutting blade, and three rectangular beaks. Facetted haft socket, octagonal haft with ferrule. Dec. with rough engraving of trophies, etc.

Probably English, about 1540.

116. Saddle of wood, partly plaqué with polished stag's horn, the pommel is high and finished in a spiral curl, the seat terminated at the back in two nearly circular plates, two oblong holes on either side of the seat serve as a passage for the girths. Dec. with panels of polished stag's horn carved in low relief with St. George and the dragon, groundwork of scrolls and monsters, partly coloured, red morocco leather borders, the interior lined with birch bark.

Burgundian, about 1460–80.

117. Saddle of wood, plaqué with polished stag's horn. The pommel is high and finishes in a spiral curl, the seat terminates at the back in two nearly circular plates, two oblong holes on either side of the seat serve as a passage for the girths. Dec. with polished stag's horn, carved in low relief and partly stained, with a male and female in the costume of about 1470 holding the ends of a long riband which bears the following sonnet in German, the orthography being obsolete (*translated*) :

German, about 1480.

THE WOMAN SPEAKS :

I am here, I know not how
I go hence, I know not where
Well a day ! willingly thou art never forgotten.

MAN :

I go, I stop, the longer I stop
The more mad I become
Thine for ever, the world o'er your betrothed.

WOMAN :

But if the war should end ?

MAN :

I should rejoice to be always there.

This saddle as well as **No. 116** is lined with birch bark. This somewhat peculiar material for lining purposes is found to be nearly always used in this type of saddle. A saddle in the Tower of London is of exactly similar construction to this.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxvii., No. 1.

118. Wrought Iron Box, formed as a circular French hunting horn. A lock and key in the mouth of the trumpet, a heavy iron chain of twelve links is attached.

About 1660.

119. Polished Bull's Horn, with copper gilt rim, the border pierced with strawberry leaf ornaments, a ring of similar workmanship at the narrowed end. Dec. with twenty-five various shields of arms, engraved and gilt.

About 1470.

120. Sleeveless Buff Coat, cut to the fashion of about 1640.

Probably English.

From the collection of M: Springen.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

121. Military Fork, with small crescent-shaped axe blade, slightly drooping beak, and surmounted by a fork the prongs of which are of diamond section, stamped with an armourer's mark. Dec.: none. Attached on one side is a wheel-lock pistol, the lock plate blued, the wheel on the outside, the barrel partly octagonal. The haft is of wood, and has the trigger of the pistol some 30 ins. from the head of the weapon.

Probably German, about 1610.

122. Rapier, blackened hilt, flattened cylindrical pommel, diagonally curved riband quillons, single ring, pas d'âne, and double riband counter guards, wire-bound grip.

Dec. with chased panels of classical figures, fruit, a fluting. The blade, of flattened hexagonal sectio grooved and inscribed I A C O L V S, and on t reverse ME FECIT. 35¾ ins. long.

Italian, about 1610.

123. Rapier, with blackened hilt. Flat, cone-shaped pomme curved quillons, ending in lobes, ring, pas d'âne, an double counter guards, wire-bound grip. Dec. wit coarse chiselling of classical figures. The blade, of fla tened hexagonal section, doubly grooved, and inscribe ANDREA FERARA, twice repeated. 42 ins. long.

Probably Italian, about 1620.

124. Glaive, with strong back-edged curved cutting blade, square haft socket. Dec. with the crossed ragged staff and steel of Burgundy, etched on either side, and the inscription MATER DEI MEMENTO MEI 1551.
(MOTHER OF GOD, REMEMBER ME.)

Italian, dated 1551.

125. Cap-à-pie Suit of Tilting Armour. Dec. with slightly roped borders, studded with brass-headed rivets.

German, about 1580.

Consisting of—

Closed helmet, with graceful comb of keel form, the chin piece opening down the side, strong and heavy bevor and vizor, the latter with spring catch and with leather thong attached, the bevor pierced on the right-hand side with thirteen apertures for breathing purposes. The gorget of the helmet is composed of three plates.

Gorget of three plates.

Breastplate without gusset plates, or flanging, a row of four holes on the right-hand side for the attachment of the lance rest.

Tace of one plate.

Tassets of four plates.

Backplate.

Garde-de-rein of one plate (detachable).

Large pauldrons of six plates coming well forward on the breastplate.

Rere and Vam braces.

Coudes. To the left coude is attached by a screw a small extra tilting elbow guard.

Fingered gauntlets with pointed cuff.

Cuisses of four plates detachable in the centre.

Genouillères of five plates.

Demi jambs.

The suit has upon it an armourer's mark, a shield containing the letter W probably that of one of the WOLF family of Landshut, armourers who worked for Philip II of Spain.

The absence of sollerets was no doubt made up for by the use of large protecting stirrups such as those **Nos. 71 & 72**, and much in vogue at this period, the solleret being practically discarded as a useless and cumbersome defence to be worn only in pageants.

126. Glaive, similar in construction and decoration to **No. 97.**

127. Rapier. Flattened oviform pommel, straight quillons of flat section, knuckle guard, spirally-curled counter guard, and ring fitted with a shell, wire-bound grip. Dec. with engraved hair ornament. The blade, of hexagonal section, and partly trebly fluted, 41½ ins. long.

Italian, about 1630.

128. Sword, blackened hilt. Pear-shaped pommel, single ring, and flat drooping quillons. Dec. with chiselled acanthus leaves, gilt. Fish skin grip. The blade, stiff, of flat, diamond section, and tapering, 36½ ins. long by 1⅛ ins. wide at the hilt.

German, about 1580.

The blade is probably of earlier date, about 1480.

129. Halberd. Crescent-shaped axe blade, slightly drooping beak, and strong spike of diamond section, two lateral pyramidical spikes at the haft socket. Dec.: none.

German, about 1470.

130 & 131. Pair of Gauntlets, with slightly belled c in two pieces, articulated wrists of seven plates, sc fingers. Thumbpiece attached. Dec.: none.

German, about 1590.

132. Backplate with garde-de-rein of three plates, compani to the breastplate, **No. 101.**

133 & 134. Pair of complete Shell Arms an Gauntlets. Russet surface; they are composed o on the right arm, an espalier of three plates, on the le arm, two plates only, and rere and vam braces *for th* exterior of the arm. Coudes with a flattened projectio above the humerus. The coude is embossed in the ben of the arm with a circular rondel with convex centre Gauntlets of four plates; the cuffs are curious, as they are fastened by a rivet sliding in a slot on the vam brace Dec.: none.

Italian, about 1420.

These complete shell arms are one of the most interesting objects in this collection on account of their early date, and the feature of the rondel on the coudes. They are to be found in old Italian pictures, in tapestries, etc. but are rarely seen in the shape of actual armour.

135. War Hat, of morion form with ridged skull, and deep sloping brim, the edge turned under and of circular section. Dec.: none. Stamped with the mark of the City of Augsburg.

German (Augsburg), about 1515.

136. Pair of Rivetted Mail Chausses, complete with their sollerets. These, as well as the hauberk, **No. 82,** must be viewed with suspicion, as they are composed of various sizes of mail, and made in the pattern of the 13th century. The mail of which they are composed is of European origin, possibly of the 16th century.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

137. Rapier, blackened hilt. Pear-shaped pommel of quatrefoil section, knuckle guard, single drooping quillon and

ring. Dec. with chiselled quatrefoil lobes, acanthus leaves, masks, and hair ornaments. Silver wire-bound grip. The blade, of flattened hexagonal section, grooved and inscribed S A H A G V M . 39 ins. long.

French, about 1640.

138. Fighting Halberd. The axe blade with straight sloping edge, rectangular beak and spike, the end reinforced to a diamond section. Dec.: none.

German, about 1490.

139. Hand and a Half Sword. Facetted pommel, diagonally curved quillons, terminating in octagonal oviform knobs, double rings, counter guards, and double shells. Dec.: none. Spirally wire-bound grip. The blade, 40¾ ins. long, 2 ins. wide at the hilt, slightly hollowed and tapering to a point.

German, about 1550.

The blade bears traces of an inscription, now quite illegible. It is of a date much anterior to the hilt, probably of the middle of the 15th century.

140. Hand and a Half Sword. The hilt of blued steel; hexagonal cone-shaped pommel, curved quillons of diamond-shaped section, double rings, joined by an S shaped bar. Dec.: none. Shaped grip of wood covered with wire, and mounted with escalloped iron. The blade, 35 ins. long, of flattened hexagonal section, trebly grooved and inscribed—

GLVTEIO SAHAGUM.

German, about 1535.

141. Fighting Halberd. The axe blade with straight cutting edge, pierced with a cross, rectangular beak, the spike taking the form of a tapering blade with strong point of diamond section, the blade hollowed at the head forming the haft socket.

German, about 1440.

142. Sword, blackened hilt. Vase-shaped pommel and straight quillons, wire-bound grip. Dec. with chiselled strapwork

masks, etc., gilt ground. The blade, of flattened hexagonal section, partly grooved, and with a ricasso, 31 ins. long.

Italian, about 1610.

143. Circular Rondache. Convex centre, flattened border, the edge turned over to a semi-circular section; a row of rivets follow its contour and secure the lining. Dec. with five bands radiating from the centre and round the border, etched and gilt with an interlaced design of strapwork, and panels of figures emblematical of Justice, Fortitude, Truth, etc. The five triangular panels between the bands are filled with trophies of various arms. 19¼ ins. diameter.

Italian, about 1580.

144. Mail Lining to a Left-handed Duelling Gauntlet, of closely riveted links. It was for the inside of a leather "guanti-di-presa." These gauntlets used in the late 16th and early 17th century were worn on the left hand, and were so constructed to enable the wearer to seize the blade of the adversary's sword or rapier without fear of hurt or wound.

Probably Italian, 17th century.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

145 & 146. Pair of Riveted Mail Sleeves, formed somewhat to the shape of the bent arm.

European make, 16th century.

CASE 1.

147. Rapier. Flattened cylindrical pommel, knuckle guard of oval section, drooping quillon, and two bars. Dec. with a design of scrolls forming heart-shaped panels chiselled in low relief, gilt on a russet ground. Wire-bound grip. The blade, 39¼ ins. long, of flattened diamond section and grooved.

Italian, about 1590.

148. Rapier. Flattened cylindrical pommel, knuckle guard of flattened oval section, single drooping quillon, bars, single ring and pas d'âne ; silver wire-bound grip. The whole surface is decorated with a deeply engraved design of heart-shaped panels containing small masks and leaves plated with gold, the alternate panels have minute scrolls damascened in gold. The general type of the design is that of a semi-oriental nature. The blade, 38½ ins. long, of flattened hexagonal section, trebly grooved, and engraved with symbols.

Italian (Venetian), about 1590.

149. Rapier, blackened hilt. Flattened cylindrical pommel, the usual "swept hilt" type, with single quillon. Dec. with chiselled alternate bands of conventional ornaments, an oval panel of St. George in the pommel. The blade, grooved and six-sided, inscribed I H S, strong ricasso. 40 ins. long.

Italian, about 1620.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cvii.

150. Rapier of the "swept hilt" type. Cylindrical pommel, knuckle bar, diagonally-curved quillons and double bars, of flat moulded section. The pommel has chiselled on it in high relief four arch-shaped panels, the columns at the corners undercut and spirally fluted. In the front panel is the subject of Mutius Scaevola before King Porsenna. In the centre of the quillons, knuckle guard and two bars, are oblong and upright panels of classical figures chiselled in low relief ; the groundwork gilt. At the ends of the quillons are masks and caryatid figures ; the groundwork also gilt. Copper and iron wire-bound grip. The blade, 38 ins. long, of flattened diamond section.

Probably German, about 1580–90.

151. Rapier, gilt steel hilt. Flattened cylindrical pommel, curved quillons, knuckle guard and double bars. Dec. with oval panels of coppergilt chiselled with combatants in relief, engraved ground. The blade stiff and of bayonet

section, 39 ins. long, on the front face of which, at the hilt, is attached a wheel-lock pistol, discharged by drawing upwards a button on the inside of the ricasso.

German, about 1620.

152. Small Sword. Cylindrical pommel, knuckle guard, and single quillon, pas d'âne, and two oval-shaped shells. Dec. with finely chiselled and pierced work, inlaid and plated with gold. The pommel is formed into four arch-shaped panels, with figures as supports to the arches; around the centre, chiselled in high relief, are episodes from Roman history. The groundwork plated with gold and matted. The centre of the knuckle guard is formed as a small statuette of Neptune standing astride a mermaid; a nude female figure forms the quillon. Both the interior and exterior of the shells are chiselled and undercut in high relief with an equestrian encounter by the walls of a town. One view in the interior represents its surrender. Silver wire and steel bound grip. The blade, 33¾ ins. long, of bayonet section, etched with trophies of arms, etc., blued on a groundwork of greyed steel. Black leather scabbard; the hook of the chape chiselled with the figure of a Roman warrior.

French, about 1660–1680.

The grip and blade of this small sword do not belong, and are of much later date, probably of the end of last century.

153. Small Sword, russet hilt. Oviform pommel, knuckle guard of oval section, small single drooping quillons, and ring guard. Dec. with grotesque figures, scrolls, and acanthus plated in gold. Copper wire-bound grip. The blade, 31 ins. long, ridged down the length of each face, and doubly-ridged for 5¾ ins. on the shoulder, entirely etched and fully gilt, with small scrolls. Down each ridge pinned and soldered on are a series of small silver rosette ornaments.

The hilt, probably English, about 1690–1700.

From the collection of M: de Courvalle.
From the collection of M: Henry Courant.
From the collection of the Count de Nieuwerkerke.

154. Rapier. Flattened cylindrical pommel, knuckle guard and drooping quillon of flattened section, bar pas d'âne, and ring guard. The contour of the bars, etc. and the

outline of the pommel is chiselled and pierced to a chain design. In the centre of the pommel, knuckle guard, bar, and ring, are oval panels of classical figures combatting, chiselled in high relief, the remainder of the hilt has a formal flowering ornament. The groundwork of matted design and fully gilt. Wire-bound grip. The blade, 42½ ins. long, of flattened diamond-shaped section, grooved, and inscribed A·S·H·S· many times repeated; inscribed on the recasso—CAINO.

Italian, about 1580.

155. Rapier. Flattened cylindrical pommel, knuckle guard and drooping quillon of oval section, bar, pas d'âne and ring guard, wire-bound grip. The whole surface of this fine hilt is decorated with strapwork forming oval and quatrefoil-shaped panels, chiselled $\frac{1}{16}$ of an inch in relief from the surface. The strapwork is minutely damascened with spiral scrolls in gold azziminia. In the shaped panels are alternate classical figure subjects and groups of flowers chiselled in low relief and partly gilt. The blade, 39 ins. long, of flattened hexagonal section, grooved and inscribed—

SEBASTIAN HERNANDES

on either face.

Italian, about 1580.

Perhaps for quality of workmanship the hilt of this fine rapier cannot be surpassed by any in the collection. Although it may be considered stiff and formal in general design, its simple form is eminently characteristic of the rapier hilt of the last years of the 16th century.

156. Rapier. Russet hilt, globular pommel, cone shaped at the base, flattened knuckle guard and bar, quillons curving in opposite directions; from the bottom of the left-hand pas d'âne is a counter guard projecting at right angles and curving upwards; wire-bound grip. Dec. with incrustation of cherubs' heads and floral scrolls in silver. The blade, 41 ins. long, of flattened hexagonal section, partly grooved, and inscribed—

E B · I E · B C E C B.

English, about 1610.

157. Sword. The hilt entirely gilt, hollow gadrooned pommel of inverted pear form, knuckle guard of oblong section, diagonally-curved quillons, widening to riband ends, single bar, and pas d'âne, from the left-hand side of which is an upturned counter guard. The centre of the bar and quillons each widen, and have chiselled in relief trophies of Roman arms in oblong hexagonal panels. The remainder of the hilt is deeply engraved and overlaid with gold, in a design of festoons of drapery, masks, etc.; copper wire-bound grip. The blade, 36 ins. long, of flattened diamond-shaped section.

English, about 1610.

158. Sword. Russet hilt, large fig-shaped pommel, knuckle guard of flattened oval section, curved quillons, single bar and pas d'âne, from the base of which on the left-hand side issues a counter guard curving upwards. In the centre of the knuckle guard and bar and at the ends of the quillons and pas d'âne are flat oval discs, each decorated with incrustations of cherubs' heads, festoons of drapery, etc., in silver. The remaining portions of the hilt have alternate panels of scrolls chiselled and plated with gold, panels of arabesques in gold damascening, these panels are bordered by a dotted ornament in silver inlay; silver wire-bound grip. The blade, 42¾ ins. long, of flattened hexagonal section, trebly grooved and inscribed on either face—

SANDRINVS. SCACCHVS.

English, about 1610.

159. Rapier. Blackened hilt. The pommel oviform; knuckle guard, straight quillons, and double ring of diamond-shaped section. The centre of the rings and knuckle guard, and the ends of the quillons have spirally-fluted lobes; circular flattened cup guard. Dec. with chiselled, notched, and roped ornaments. The cup boldly embossed with two oval panels of figures, scroll, etc. Spirally wire-bound grip. The blade, 47 ins. long, of flattened and hexagonal section, grooved, and inscribed—

CHRISTVS IMPERAT.

The hilt probably of Dutch workmanship, about 1635–50.

The type and workmanship of this rapier is usually known as English, and the weapon no doubt was made for

the English market, but it was with similar coarse, though effective, chiselling of ill-drawn conventional figures, etc., that Holland supplied this country during the latter half of the 17th century.

160. Sword. Blackened hilt; oviform pommel; knuckle guard, single drooping quillon; pas d'âne, and bar passing from the left-hand base of the same to the base of the knuckle guard. At the base of the left-hand pas d'âne is a bar projecting at a right angle. Dec. with chiselled terminations to bars, quillons, etc., formed as dolphins; scrolls on the pommel; wire-bound grip. The blade, 35½ ins. long, trebly ridged, flattened at the hilt, and etched with portrait busts of King Philip III. and Wolfgang Wilhelm. Around the portrait of the king is the inscription—

REX · PHILIPPVS · III · DEI · GRATIA ·
HISPANIARVM · ET · INDIARVM,

and round the second portrait—

WOLFGANGIVS · WILHELMVS · D · G · CO ·
PAL · AD · RHEN · DUR · I · CH.

Below the portraits are the words—

FIDE · SED · CVI · VIDE,

and below these—

PRO · FIDE · ET · PATRI.

At right-angles to these inscriptions, the following—

VIRITATEM DILIGITE ET PVGNATE
PRO PATRIA.

Under the king—

PRO ARIS ET FOCIS;

lower down—

T · R FECIT SOLINGEN;

and between these—

SI DVCE ABSIT DEVS NON HOSTES
VINCET OPS MEVS.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cvi.

Sir Samuel describes this sword as that of Wolfgang Wilhelm, Count Palatine of the Rhine, and as having been presented to him by Phillip III., King of Spain, on the occasion of the Count's succession to the Electorate of Neuburg and adoption of the Roman Catholic religion in the year 1614.

161. Rapier. The hilt entirely of steel. The pommel is of spherical form and spirally ridged. Knuckle guard, and double diagonally-curved quillons at either side. The centre of the knuckle guard and ends to the quillon are chiselled in the form of monsters' heads, spirally-fluted grip swelling in the centre. The cup is circular and convex in section, shaped as eight scroll-shaped shields joined side by side. The whole decoration of the hilt is composed of spiral bands, chiselled in low relief, with conventional vine foliage. The blade, 38¾ ins. long, of flattened hexagonal section, grooved and inscribed on either face—

SAHAGVM FL · VIE · 10

French, about 1650.

162. Rapier. Flattened spherical pommel, pierced cylindrical steel grip; spirally-fluted knuckle guard; and straight, spirally-fluted quillons. Cup guard, with deeply flanged border and inner shell. The whole hilt is decorated with a sharply chiselled and pierced design of exotic birds, cornucopiæ, and flowering scrolls. The blade, 37¾ ins. long, of flattened diamond section, grooved to the point; trebly grooved near the hilt; inscribed—

PAVLLV WILLEMS ME FECIT SOLINGEN.

The hilt Italian (probably Neapolitan), about 1650.

163. Rapier. Flattened spherical pommel, knuckle guard, and straight quillons of oval section, chiselled with bands of laurel leaves, bound with ribands and terminating in

bursting buds. Cup guard, the edge strongly flanged, to catch the point of the adversary's rapier, chiselled with laurel foliage in like manner to the quillons. The grip has, in low relief, two upright panels, containing bound captives, behind which are trophies of arms. The cup has on it two equestrian figures of Roman Emperors with lances and banners, these are bordered by laurel leaves. The whole of the groundwork composed of trophies of various arms and armour. The "guarda-"polvo" of interlaced and pierced fleur-de-lys form. The blade, 25½ ins. long, of diamond-shaped section, with waved edge, grooved and inscribed—

·G·N·A·C·I·O·F·R·Z·

IHN TOLEDO·

Italian hilt, about 1670.

This finely-chiselled hilt, though of late workmanship, is interesting on account of extreme rarity of design, viz., solid and chiselled work in low relief as applied to the cup of a rapier. In Her Majesty's collection at Windsor is a rapier with its maingauche dagger, en suite, very similar in design. It is almost safe to say that the rapier at Windsor, and the example before us, are the only true examples to be found in our English collections. It is of a type that has been extensively copied and forged, no doubt, owing to the facility of casting the cup.

164. **Rapier.** Small hollow globular pommel, moulded knuckle guard, straight quillons, of circular section, finishing in small flattened rosettes; cup guard, the edges flanged outwards; elaborately chiselled and pierced with two oval panels, with deities in chariots. The whole of the groundwork covered by fine interlaced budding scrolls. At the base of the shell is a narrow circular band engraved with the maker's name and date—

HAONRA . DYDIOS . ME . FECIT . ESTRAD .

EV . MXAV 1701.

In the interior of the cup is the "guardapolvo" chiselled with signs of the Passion in two panels. The inner side of the cup is engraved in two oval panels with—

AV PRES 9NTO

and

REY ED ESPVA.

Silver wire-bound grip, with eight small bars and ferrul
The blade, 36¾ ins. long, of flattened hexagonal sectio
grooved, pierced, and inscribed—

MAEZ . AENTO . LAEDEO . NAAN . GISG . SO

In black tooled leather scabbard, with trumpet-shape
opening.

The cup-hilted rapier of this type has always been pr
dated, and within the last twenty years ascribed to th
time of Elizabeth. They are of much later date tha
usually supposed, and there is no evidence in Spanish portrait
of their use earlier than 1640. Beside this example befor
us there is but one other dated specimen, we are acquainte
with, and that is the one lately bequeathed to the Bargello
Museum at Florence by the late Mr. Resman. It bears the
date 1668. The date 1701 on the rapier before us shows to
what a late period the fashion of the cup-hilted rapier was
retained in both Spain and Italy.

165. Rapier. The hilt entirely gilt. Globular pommel, knuckle guard, of semi-circular section, diagonally-curved quillons, widening to riband pattern ends, single ring, and single bar crossing to the base of the right-hand pas d'âne. Dec. with groups of conventional acanthus leaves chiselled in relief; wire-bound grip. On the pommel are two escutcheon-shaped shields charged with three crescents. The blade, 37¼ ins. long, strongly ridged, grooved, and pierced.

Italian, about 1580.

166. Rapier, russet hilt. Oviform pommel, straight quillons, knuckle guard and three bars. Dec. with incrustations of masks, etc. in silver. The blade, with six facets, grooved and inscribed A. N. O., many times repeated, 46 ins. long, armourer's mark on the ricasso.

Italian, about 1610.

167. Estoc or Thrusting Sword. It has the rapier-type of hilt, entirely russet, inverted fig-shaped pommel, knuckle guard of oval section, single drooping quillon, large pas d'âne, from the base of which on either side issues two up-curved counter guards. A bar crosses from the base of the knuckle guard to the base of the left-hand pas d'âne. The grip is oblong and of pillaster form. The

whole surface is decorated with a small scroll and arabesque design in gold azziminia, on the block from which the quillon and knuckle guard issue is a riband on which is inlaid—

VIRTVS OMNIPOTES.

The blade, 38⅜ ins. long, of triangular section, stiff and tapering, the ricasso russetted and damascened, with a shield of arms and the initials P. C. in gold.

Spanish, about 1580.

168. Rapier. The hilt entirely of russet iron, oviform facetted pommel, curved quillons of flattened hexagonal section, octagonal grip, single ring, pas d'âne, the base of which is joined by a second small ring, and has two counter guards issuing at right angles. The whole surface is decorated with panels of arabesques in gold azziminia, introducing oval panels with Romanesque figures. The blade, 36¾ in. long, of flattened diamond-shaped section, grooved and inscribed—

ANDREA ME FECIT.

Italian, about 1600.

From the collection of M: A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

169. Rapier. Grooved cylindrical pommel, flattened knuckle guard, diagonally-curved quillons, two bars and strong pas d'âne, wire-bound grip. Dec. with delicately chiselled panels of figures in low relief, flowers and monsters, the ground matted and gilt. The blade, 40½ ins. long, of flattened hexagonal section, grooved and inscribed—

ANDRIA FERARA.

Italian, about 1610.

CASE 2.

170. Wheel-lock Petronel. The stock, of Italian walnut, decorated with oval and circular panels of various animals, scrolls, etc., in polished and engraved stags' horn;

at the ramrod socket is a plaque engraved with a m bust in the costume of about 1590. The barrel is chiselle in low relief with five upright panels of emblematic female figures, the groundwork damascened with scroll in gold. The remainder has scrolls and exotic birds i relief, the groundwork matted and gilt. The lock plat has the wheel on the exterior engraved and gilt wit floral ornaments ; to it is attached the safety catch. The trigger guard decorated in a like manner.

French, about 1600.

171. Wheel-lock Arquebus. The stock of Italian walnut, decorated with figures of Justice, soldiers and satyrs, masks, scrolls, and strap work; inlaid in engraved, polished, and partly stained stag's horn. The barrel, russetted and incrusted with formal scrolls and flowers in silver. The same decoration on the lock plate and wheel case.

German, about 1620.

172. Wheel-lock Rifle of small bore. The stock of Italian walnut. Dec. with groups of fruit, flowers, birds, etc., in engraved and polished stag's horn, and inlaid with spirals in brass; double ramrod. The barrel, slender, 43½ ins. long, and octagonal, partly grooved, inlaid with an armourer's mark in brass, and dated 1645. The lock plate, slightly engraved with fruit and flowers, has the wheel on the exterior.

German, dated 1645.

173. Wheel-lock Arquebus. The stock is of wood inlaid with plaques of stag's horn, carved in low relief with stag and boar hunting scenes. Figures of Judith with the head of Holofernes, Lucretia, a halberdier, masks, scrolls, etc. The barrel, partly octagonal, deeply etched and gilt, with exotic birds, interlaced scrolls and arabesques. The lock plate is similarly decorated. It has the wheel encased, and etched with the double-headed eagle.

German, about 1560.

The plating of the stock with stag's horn, and the carving thereon, must be regarded, unfortunately, as hardly contemporaneous. This enrichment is work of recent date.

174. Wheel-lock Arquebus. The stock of light wood, profusely inlaid with an elaborate design of Roman figures, monsters, trophies, strap work and scrolls in polished and engraved stag's horn. The barrel, octagonal, blued, and chiselled in low relief, with seven oval panels of classical figures, plated with gold; the groundwork is covered with figures, vases, trophies, etc., gilt and incrusted with silver dots; the small panels have minute scrolls in gold azziminia damascening. The same ornament is repeated on the lock plate; the wheel is on the exterior and encased, and on which is chiselled in low relief two-winged caryatid figures.

French, about 1590.

175. Wheel-lock Rifle. The stock of dark wood, so closely covered with minute scrolls and birds in engraved and polished stags, as to hardly show the ground; it is also bordered with plaques of stag's horn, engraved with strap work, masks, and scrolls. The barrel, octagonal and russetted, thickly incrusted with cherubs' heads, scrolls, etc., in silver, and introducing the letters H. W. on either side of the back sight. The same ornaments repeated on the lock plate; the wheel is on the exterior, both hammer and wheel case blued.

Italian, about 1570.

176. Heavy Wheel-lock Rifle. The stock is of Italian walnut, almost entirely covered with polished and engraved stag's horn. Dec. with the following subjects:— On the upper portions of the stock, a triumphal car drawn by horses and attendants, and amorini tilting from the backs of sea horses. Below are the figures of Adam and Eve, and below that the Expulsion from the Garden of Eden; on the end of the butt an allegorical female figure, below which is engraved the date, 1563. On either side of the stock, below the barrel, it is occupied with bear and boar hunting scenes. At the base of the ramrod socket, etc., two upright panels, one with the allegorical figure of Truth, and below a Knight, armed cap-à-pie. The barrel, octagonal and russetted, profusely mounted with silver, with the figure of Justice, the crowned Austrian eagle, masks, scrolls, etc. The lock plate, with the wheel on the exterior, is similarly decorated, as is also the

trigger-guard. The hammer and spring are those of a later date, possibly about 1696.

German, about 1563.

177. Wheel-lock Sporting Rifle. The stock of Italian walnut, carved in low relief with interlaced arabesques, hounds, and deer, and inlaid in panels, flush with the surface, with engraved and pierced silver plaques of animals and scrolls, in one introducing the crowned reverse cipher and the monogram V · A · F. The barrel, octagonal and blued, engraved with rampant lions, the figure of Fortune, cherubs' heads, etc., plated in gold and silver. The lock-plate, with the wheel on the interior, is engraved with a huntsman and hound in the gardens of a palace, blued and partly gilt.

French, about 1670.

178. Wheel-lock Gun. The stock, of Italian walnut, gracefully moulded in the butt and decorated with inlays of figures in engraved silver, bordered by slender silver wire. At the breech and nozzle of the muzzle and ramrod are minutely pierced and engraved silver plaques, with hunting subjects, etc.; roughly branded on the stock, below the barrel the initials M.S. The barrel is partly octagonal and facetted, the remainder of its way mounted with silver. The back sight is formed as a nude figure representing Cleopatra with the Asp. The lock has the wheel on the exterior, the cover to which is delicately chiselled with terminal winged female figures. In addition to the wheel lock is a match lock, the hammer of which, shaped as a snake, falls at the same time as the wheel is released by the action of the same trigger.

Italian, about 1666.

179. Wheel-lock Petronel. The stock, of Italian walnut, decorated with strapwork, masks, festoons of drapery, birds, and spiral scrolls in engraved and polished stag's horn. The barrel, partly octagonal, stamped with mark of Augsburg; below the ramrod socket is a plaque engraved with a man in the costume of about 1620. The lock plate has the wheel on the exterior, over which is a pierced brass plate. Safety catch.

German (Augsburg), about 1625.

CASE 3.

180. Large double-feed wheel lock, of blued steel, the wheel on the outside of the lock plate. Dec. with chiselling and piercing of scrolls, etc. 11¼ ins. long.

Probably Brescian, about 1660.

181. Spanner and Turnscrew combined, for winding a wheel-lock. The spanner is octagonal, and at right-angles to the stem, which is turned, and has a loop for suspension; above the turnscrew it widens to a flat circular form, where it is decorated with panels of pierced Gothic design.

German, about 1630.

181A. Flat Iron of shield shape form, the end opening to receive the heating plate, the handle is supported on two short turned pillasters, the grip of turned wood. The surface is russeted and dec. with trophies of arms and scrollwork incrusted in silver.

Probably English, about 1700.

182. Powder Primer and Spanner combined, entirely of iron, shaped as a small facetted curved flask, at one end of which is the spring and nozzle; at the reverse end is an octagonal cylinder with two spanner holes of various dimensions; a hook on one side for suspension to the belt.

German, about 1640.

183. Dagger Sheath of copper, embossed and chased in three compartments with the story of the Prodigal Son. In the first panel the young man, as a galliard, is taking leave of his father and steward; in the distance he appears mounted for his journey; in the second panel the youth is feasting in company with loose women; in the distance, reduced by poverty, he is seen minding swine; in the

third compartment he kneels before his father for forgiveness, whilst in the distance are the servants killing the fatted calf. These three panels are bordered by masks and strapwork.

German work, about 1590.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxi., Fig. 3.

184. Spanner and Powder Measure combined, of blued steel. The spanner is at one end; the measure is of facetted cylindrical form, the contents of which could be regulated by a numerated sliding scale in the interior.

German, about 1660.

185. Small Spanner, for a wheel-lock pistol. At one end is the spanner, at the other finishing in a tail-like form, is a turnscrew; the surface is blued and decorated with a scale and arabesque design in silver azziminia.

Italian, about 1620.

186. Bronze Gilt Spur. With short upcurved neck, the rowel wanting, the heel band widens and has as an ornament, a short inscription in low relief.

Probably French, about 1400.

187. Bronze Hilt, of a Etruscan sword. The pommel is formed as a flat oval disc, engraved with a cross hatched design, the grip oval, the quillons flat and pierced to receive the blade, a fragment of which remains, secured by rivets.

188. Wheel-lock from a heavy Sporting Gun. The wheel is on the exterior of the lock plate, and could be wound with a spanner, but at will, connecting the hammer by a hinged joint the act of cocking winds the wheel. The plate is engraved with a mounted sportsman on the side of a hill; a view of a town in the distance. It is signed at the base—

B. ZAFFEE FAIT.

The hammer is formed and engraved as the mounted figure of a Roman warrior.

Probably Dutch, about 1680.

Heavy Wheel-lock Arquebus. The stock of walnut wood, inlaid in polished stag's horn, with Jupiter and Ganymede, Venus and Cupid, caryatid figures, hunting subjects, and strapwork on a groundwork of spiral scrolls. The cover of the pyrites case is plaqué, with polished stag's horn engraved with the figure of Flora, beneath her the monogram MD. At the base of the ramrod socket is engraved a portrait bust of a lady in the costume of about 1580. The barrel, octagonal, brass foresight. The lock plate, having the wheel on the exterior, overlaid with a design of a mermaid in pierced and engraved brass; the wheel case of the same material engraved with lions and scrolls. The trigger guard of copper gilt, formed to a caryeted female figure, masks, etc.

Flemish, about 1585.

Match-lock Rifle. The stock of walnut wood, finely inlaid in groups with acrobatic grotesque figures, monsters, amorini; festoons of drapery and strapwork in engraved and polished stag horn; at the breech are the figures of Mars and Venus. In a small panel beneath the ramrod socket is a panel of mother-o'-pearl with the date 1598. The barrel is octagonal, widening and slightly altering in form at the nozzle; engraved with formal flowers and introducing the letter N. The back sight is tubular, facetted at the top, partly engraved with scrolls and gilt. The lock plate, long and narrow, has the simplest form of match-lock movement. The powder pan has a hinged cover.

German, dated 1598.

The whole surface of the barrel clearly shows the annealing or damascening marks.

191. **Wheel and Match-lock Arquebus combined.** The stock of walnut wood, most elaborately inlaid with interlaced strapwork, enclosing sunk panels, inlaid with hunting subjects, and in the stock an oblong panel with an equestrian encounter, inscribed above—

HERCVLES

The barrel, chiselled in relief in three groups and
gilt: (i) with the figure of Pan and a naiad in an
panel, and below that a mask holding a ring; (i
grotesque bifurcated figure wound with snakes
holding cornucopæ; (iii) the winged figure of Vic
holding an oval cartouche. The remainder of the b
deeply etched and entirely gilt, with an interl
strap design. The lock plate similarly ornamen
having the wheel on the exterior, and having the sa
catch and a small arm for holding the slow match.
trigger guard also engraved and gilt.

Probably German work, about 1590.

192. Large Bore Wheel-lock Rifle. The stock
walnut wood, closely inlaid with groups of troph
of arms, elephants, apes, etc. in engraved and polish
stag's horn on a groundwork of spiral scrolls. T
pyrites case is plated with polished horn, engraved wi
a musketeer in the costume of about 1575, loading
arquebus. The barrel is octagonal, widening slightly
the muzzle, engraved with the initials C. T. and dat
1611. The lock plate has the wheel on the outside and
covered in copper gilt engraved with exotic birds. T
trigger guard gilt.

German, dated 1611.

193. Light Wheel-lock Sporting Rifle. The stock o
Italian walnut inlaid with groups of hawks, hound
formal flowers, and rosettes in engraved and polishe
stag's horn and mother-o'-pearl. On the lock plate i
engraved a hare and the initials F. P. The barr
octagonal, widening slightly at the muzzle, and engrave
with flowers (much rubbed). The lock plate adapt
itself to the shape of the stock, and the small wheel i
outside.

German, about 1630.

194. Secret Sword and Wheel-lock Pistol combined. Contained in a walking staff. The staff is
hollow and formed of alternate bands of mahogany and
ebony. The head of the staff, acting as the pommel, is of
bronze, gilt and chiselled to the form of a head wearing a
classical casque. The ferrule and chape of the staff are

also of copper gilt, engraved with quatrefoil-shaped panels of groups of fruit; the ferrule engraved with a scale ornament. The blade, 42¼ ins. long, of flattened diamond-shaped section, etched with the crowned two-headed eagle, an oval shield of arms, and trophies of arms. On the ricasso of the blade, which is 2⅛ ins. long, is attached a small wheel-lock pistol; the wheel is on the exterior of the lock plate. The barrel, 6⅝ ins. long, and partly octagonal.

Italian, about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate ciii., Figs. 9 and 10.

Sir Samuel describes it as the walking staff of the Doge of Venice. The blade has the arms of Jerusalem and in compliment to the Emperor Charles V., the Austrian eagle.

195. Wheel-lock Rifle. The stock of Italian walnut, most profusely inlaid with a close scroll design introducing monsters, terminal figures, and hounds in engraved and polished stag's horn, beneath the cover of the pyrites case is stamped the number 22. The barrel, which is octagonal and hollowed on the two side facets, widens slightly towards the end of the muzzle, and is chiselled at the breech and muzzle with a finely composed design of strapwork, caryatid figures, trophies of arms, masks, etc., and contains an upright oval panel in which stands the figure of Mars. The work is executed in low relief, the groundwork has been plated with gold. The lock plate is overlaid with a strapwork and mask ornament in brass; the wheel is on the exterior but cased in brass, on which are worked scrolls in low relief. Partly fluted hammer.

Italian, about 1600.

196. Wheel-lock Arquebus. The stock of walnut wood, inlaid with bear-hunting subjects, hounds, stags, and the figure of a halberdier in engraved and polished stag's horn. The groundwork is occupied with interlaced foliage, a plaque of polished stag's horn beneath the ramrod socket, and on the cover of the perites box, boldly engraved with emblematical figures of Love, Prudence, and Justice. The barrel, 50 ins. long, entirely

chiselled in low relief with a design of monsters, boa hunting subjects, masks, and formal scrolls. At th breech in an arched canopy stands the figure of Justic The lock plate is decorated in a like manner to the barre The back sight, adjustable. The date of this fine gun ca be fixed by the costume of the figure engraved on th stock as about 1570.

German, about 1575.

197. Wheel-lock Arquebus. The stock of snakewood inlaid in bands and groups, with small spiral curls, dots etc. The barrel is brilliantly blued and finely chiselled in three groups with figures of Bacchus, Diana, and Acteon, standing in canopied niches, around which are masks, exotic birds, groups of fruit and flowers, and interlaced strapwork. The groundwork is gold plated and matted and between the first and second group of chiselling the barrel is fluted and ridged. The lock plate, which has the wheel on the exterior, is chiselled in low relief with a figure, bear hunting with hounds, etc. The four metal bands that retain the ramrod, the trigger guard, and the heel plate, are decorated in the same way as the barrel with chiselling, etc.

Italian, about 1630.

This most highly decorated arquebus has probably the barrel and mounts made by the same armourer as the pistols, Nos. 724 and 728 (case 7), and No. 774 (case 8).

198. Wheel-lock Rifle. The stock of walnut, inlaid with ladies and gentlemen, in the costume of about 1570, hunting subjects below the barrel. At the ramrod socket is engraved the figure of a courtier, also on the cover of the pyrites box ; beneath, in an oval panel, is the figure of Lucretia. The barrel, octagonal in section and of blued surface, inlaid and engraved with panels of Roman heads. The groundwork gilt The lock plate, partly studded and gilt, has the wheel on the exterior, which is damascened in gold.

Italian, about 1560.

199. Wheel-lock Arquebus. The stock of Italian walnut, profusely inlaid with strapwork panels, masks, flowers, and mermaids, in engraved polished and partly stained

stag's horn. On the butt the principal composition is Neptune in a car drawn by sea horses; beneath the ramrod socket is the figure of a Roman warrior, whilst on the cover of the pyrites case is engraved the figure of Justice, inscribed above IVSTICIA. The barrel is partly hexagonal and chiselled in four oval panels with figures of Romulus and Remus, M. Curtius leaping into the pit, Horatius Cockles defending the Bridge, and other subjects from Roman history, chiselled in low relief, the whole of the groundwork formed of strapwork and groups of fruit, etc., the ground matted and gilt. The lock plate is plain, and has the wheel on the exterior, cased in copper gilt; the lock plate is also overlaid with strapwork and scrolls in the same material, the trigger guard gilt.

Italian, about 1580.

CASE 4.

Salade. The skull of fine moulded keel form, reinforced in the front. A hinged tail piece at the back, the lower border of which is turned inwards. The vizor of the bellows type, in four ridges and pierced with 34 circular holes for ventilation, and attached on either side to the skull by quatrefoil-headed rivets. The occularium formed between the front lower edge of the skull and the top of the vizor.

North Italian, about 1500.

From the collection of the Count de Nieuwerkerke.

Salade, entirely forged from one piece. The skull has a slight ridge formed to the section of an acute angle, the tail is 4½ ins. long, the edge curved and finished by being turned outwards to a semicircular section. The occularium, formed as a slit 1½ ins. from the lower edge, is chamfered to a right angle on the lower edge. A row of rivets round the centre of the skull were for the attachment of a strap, to which could be sewn the lining. Dec.: none. 9⅛ ins. high.

German, about 1440.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

202. Salade of barbuta or classical form, entirely forged fro one piece. It closely resembles the Etruscan helmet an must have been suggested by that model, the skull is hig and finely moulded, the occularium takes the form of tw oval apertures. The nasal guard falls in an acute angl some 2¼ inches between these. Around the skull are row of 14 rosette-headed rivets for the attachment of leather strap which remains, and to which could be sew the lining.

Venetian, about 1470.

From the collection of M: E. Juste.
From the collection of the Count de Nieuwerkerke.

203. Maximilian Salade. The crown is flattened, and has a low comb of rectangular section, with a hollow groove running down the centre. On either side are four radiating rows of fluting. The tail piece is composed of three plates. The hinged vizor, attached by conical-headed rivets, has two oblong apertures forming the occularia, below which are pierced and embossed ridges and two series of holes for ventilation. Dec.: none, save fluting. 10 ins. high.

German, about 1515.

From the collection of M: A. Pickert, of Nuremberg.
From the collection of M: E. Juste.
From the collection of the Count de Nieuwerkerke.

204. Right-hand Gauntlet, of elegant form. The cuff is pointed, the extreme edge turned outwards to a triangular section. It finishes in a V-shaped edge, beneath which fits another plate, working on almayne rivets; the first metacarpal plate is embossed for the ulna, four in all. The knuckle plate, shaped to four low gadlings, is of latten or brass. Three steel finger plates, the fourth plate of latten, pierced with four holes into which are fitted the rivets for the lining strap.

German, about 1465–70.

205. Armet. The skull has the keel form ridge with flattened top, the forehead strongly reinforced by an extra plate, the chin piece opens down the front and hinged above

the ears, the vizor and bevor of one plate, without apertures of any description for ventilation, and is hinged to the skull by a pin and staple rivet *inside* the plate. The occularium is formed between the bottom of the reinforcing forehead and top of the vizor, which is cut down ¼ of an inch to widen the aperture. Dec. : none. An armourer's mark in the right-hand side at the back of the skull.

Italian, about 1470.

The armet, probably derived from the Italian of *elmetto* or *armetto*, "Little helm," is an improved closed helmet that followed in succession the bascinet and salade. It was of fine protective form, with large side or cheek pieces secured below the pivot of the vizor, the opening at the back often protected by a rondelle or round plate, the stems for which in this No. 205 and the next example remains. In the picture in the National Gallery by Uccello, said (but on no authority, I believe) to represent the battle of St. Egidio in 1417, several of the knights are depicted with armets exhibiting this rondelle. In the earliest form, the lower edge of the armet was provided with brass or iron staples for the attachment of the camail or tippet of mail that fell on to the shoulders of the wearer as in the fashion of the bascinet; however, this simple form of protection, in the later examples, was discarded for the more serviceable laminated gorget plates, or in a hollow roping to fit the top lame of the gorget as in armet on the suit No. 46.

206. **Armet.** The skull is of acute keel form, reinforced in the front, the cheek pieces, hinged above the ears, opening down the front of the chin. Around the lower edge, attached by three rosette-headed rivets, is a narrow band of iron, ¾ in. wide, beneath which was fastened the camail ; at the back of the skull, on the right-hand side, is stamped the armourer's mark. The vizor, of one plate, simple in form, is attached by pin and staple fastening *beneath* the plate. The occularium is formed between the edge of the skull, above the forehead and the top of the vizor, which is cut down ¾ of an inch to enlarge the opening.

Italian, about 1470.

207. **Armourer's Hammer,** with a partly facetted copper head.

16th century.

208. Tilting Salade entirely forged from one piece, o strength and even thickness, the skull is ridged flattened keel form, the tail 5 ins. in length an obtuse angle from the skull, the lower border is outwards. The occularium is formed as a flanged o 3 ins. from the bottom of helmet, the lower ed truding ¼ an inch in advance of the top. In the f the salade at the extreme bottom, is a small hinged on which rested the tilting mentonière. A row o rivets pass round the centre of the skull for the a ment of a leather strap (parts of which remain) to was sewn the lining.

German, about 1500.

From the collection of M· A. Pickert, of Nuremburg.
From the collection of the Count de Nieuwerkerke.

209. Maximilian Salade. The crown is flat and broad shallow comb forming the plan of a narrow segment. The tail piece is composed of three p The vizor is large and of slightly bellows form, holl at the base tc fit the chin; oblong apertures for occularia and circular holes for ventilation. A seri rivets round the centre of the skull for the attachm of the lining strap. Dec.: none.

German, about 1520.

210. Salade, of the barbuta type, with finely moulded skul keel form. The face opening is shaped as the lette as in **No. 84,** but the occularia are eyelike in form, have round the border a reinforcing piece square section. This would prevent a hostile weapon from gl ing into them. The edge of the lower border is tur outwards, and is of triangular section. Around middle of the skull is a row of flush-headed rivets for attachment of the lining. The armourer's mark, probab of Antonio Missaglia, of Milan, three times repeated the right-hand side of the back of the skull. Dec.: non 11 ins high.

Italian, about 1490.

From the collection of M: Vendramini.
From the collection of Sir Samuel Rush Meyrick, F.S.A., Goodrich Court, and illustrated in "The Engraved Illustr "tions of Ancient Arms and Armour," by Joseph Skelto F.S.A., Vol. II., Plate lxxiv.

211. Left-hand Gauntlet, of russet steel, with long pointed cuff, articulated plates of four parts, a knuckle metacarpal plate with gadlings. Thumbpiece attached. Dec. with fine radiating and transverse flutings, the bordering of the plates edged with escallops and piercings Fingers wanting.

German, about 1470.

212. Right-hand Gauntlet, with long, graceful, pointed cuff, articulated metacarpal plates of five parts, finishing in gadling knuckles. Dec. with delicate radiating fluting, and channelling slightly engraved with a corded pattern, the edges of the plates pierced with hearts and serrated, and fastened with almayne rivets with rosette heads.

German, about 1470.

213. Bascinet or barbute, the skull of conical form slightly ridged towards the apex. The face opening is of inverted U form. Following the line of the border, except on the prominent cheek projections, is a close row of small holes for the attachment of the lining, and inside these at some 2¼ ins. apart, a row of staples, through which a cord was passed for the fastening of the camail; these cease over the forehead, in the extreme centre of which are two small staples with upright projections, placed one above the other. It is somewhat difficult to determine what their use may have been, but it is not improbable that they were for fixing up a movable nazal, like those seen in the monuments of Albrecht von Hohenlohe (1319), Günther von Schwartzburg (1349), and Ulrich Landschaden (1369). Dec.: none.

Italian, about 1400.

Formerly from the collection of the Count of Thun, at Val di Non and later
From the collection of the Count de Nieuwerkerke.
A barbute of very similar form is in the Poldi-Pezzoli Museum in Milan.

214. Salade, probably worn by a mounted archer, with lifting vizor. The skull on the crown is without a ridge, but becomes combed at the tail, the lower edge of strongly curved line, to enable the helmet to be thrown well back on

the head when not in use. The hinged vizor coming to a flattened point at the top, is pierced with a narrow slit for the occularium, slightly projecting below the sight aperture. Around the borders are series of twin holes by which was secured the lining.

German, about 1460.

From the collection of M: Louis Carrand.
From the collection of the Count de Nieuwerkerke.

The Baron de Cosson in describing an exactly *similar* salade says, "The small holes, in pairs, were for the purpose of sewing in a lining which covered the inside of the vizor. . . . It is curious that this arrangement, which must have made the headpiece more comfortable, was not adopted in the heavier knight's salades, but it was perhaps thought more necessary in a light head-piece like *this*, which would be driven against the face by a heavy blow, and was probably worn without a bavier. Viollet-le-Duc engraves two archers from a manuscript of the '*Passages d'outre Mer*' who wear this identical form of salade, and the front view shows that no bavier was worn with it. These salades are also peculiar for the flattish tops of *their* crowns, there is no ridge whatever; also for their great length from front to back. . . . Viollet-le-Duc describes and engraves a very similar salade now in Sir Richard Wallace's collection," (the salade No. 214 just described) but he was probably in error when he pronounced it to be French.

"Count von Törring Jettenbach, at Munich, possesses a similar salade. Durer's knight wears a salade of this type as do also the brothers Stephen and Lucas Baumgartner in their portraits by Albert Durer in the old Pinacothek at Munich."

There are two similar salades in the Tower, one, painted on the outside, from the castle of Ort in Bavaria; the other purchased at the sale of the arms and armour of the Baron de Cosson in 1893. That example originally came from Munich.

The suit attributed to Robert of Sanseverino, 1487, in the Ambras collection at Vienna, has an exactly similar salade painted with a chequered design.

There is a similar salade in the Muse d'Artillerie, H 41 *in* the catalogue of 1890, and finally a similar salade at Venice in the Museo Civico.

215 & 216. Pair of Gauntlets, with short bell-shaped cuffs, and three radiating flutings between the knuckle joints, continuing down the back of the hands. The gauntlets

are formed of one piece, with the exception of the under part of the wrist, where a small plate 1½ ins. wide is rivetted in, probably for the purpose of enlargement. Dec. with a band of brass or latten, 1¼ ins. wide, appliqué round the edge of the cuff; this is embossed into a fluted and dotted moulding, between which is the word Amor, twice repeated on an engraved matted ground. A pine staff wound with a riband is on either side. Around the bend of the wrist is another appliqué band of brass worked to a cabled pattern (missing on the right gauntlet). Around the finger edge is a brass band, ¼ of an inch wide, rivetted on, and engraved with an interlaced design. The finger plates are wanting.

French, about 1360–90.

From the collection of the Count de Nieuwerkerke.

These very rare gauntlets are of the highest interest on account of their early date, and are unique in any collection in this country. The only pair that in any way compete with these for quality of workmanship are those now in the Bargello at Florence, to which museum they were bequeathed by the late Mr. Resman. In the Tower of London there is a gauntlet purposing to be of the end of the 14th century, but it is a modern forgery. The gauntlets hanging over the tomb of the Black Prince in Canterbury Cathedral are much the same in form as these gauntlets, but they are entirely of gilt brass, and of indifferent workmanship.

217. Tilting heaume, made of two plates of great strength and weight. Dec.: none.

English, about 1515.

There can be no doubt that this most rare helmet has the additional interest of being of English fashion and manufacture. Indeed so closely does it resemble in outline the tilting heaume hanging over the tomb, in Haseley Church, of Sir William Barendyne, high sheriff of Oxfordshire, in the reign of Henry VIII., that it must be by the same armourer, though unfortunately both helmets are without an armourer's mark of any description.

The heaume before us differs a little in construction from the Barendyne example, being formed of *two* plates only. The skull and back part are formed of one piece, and the front part (the bevor) by another plate, the two being rivetted together down the sides, and flanged over at the top on either side for a distance of 6 inches, where it is secured by four more rivets. The occularium is formed by the gap between the two plates.

The Barendyne heaume is formed of *four* plates, the front piece, the back piece, the domed crown piece, and that which the Wallace heaume has not, a broad band encircling the lower part. This heaume has been fully described by Mr. Alfred Billson in the Proceedings of the Society of Antiquaries, Jan. 16, 1896, who accounts for this broad band round the base of the Barendyne heaume in the following manner :—

"As regards the metal encircling band, I think there is "reason to suppose it was an addition specially supplied "to suit the convenience of the wearer. In a MS. describ- "ing the armour worn in the middle of the 15th century, "which is quoted by Rene de Belleval in his *Costumes Mili-* "*taire*, it is provided that the 'summit of a jousting helm "'shall be rounded and a space the breadth of three fingers "'left between the top of the wearer's head and the dome.' "Evidently when Sir William tried on his new headpiece "he found, either that this condition had not been com- "plied with, or else that the position of the occularium did "not suit the line of sight, for the band was (presumably) "added, and had the effect of lifting up the lower edge a *good* "inch and a half on either shoulder."

Mr. Billson's suggestion as to the origin of the band round the lower edge of the Barendyne heaume is greatly strengthened by a comparison of the size of these two heaumes, the Wallace heaume being 14⅛ inches high as it was made, the requisite height for the wearer, and the Barendyne heaume 12¼ inches high as it was made without the addition of the band of 1¼ inches, which had to be added to bring it to the desired height.

The following eight English heaumes of about this period are known to us :—

1. The Wallace heaume (just described).

2. The Barendyne heaume, as it may now be known (just described).

3. The Brocas heaume now in the Rotunda at Woolwich.

4. The heaume figured in Meyrick & Skelton, Plate xi., Vol. I., and since bequeathed to the Bargello, at Florence, by the late Mr. Resman.

5. The heaume in Petworth church.

6. The heaume in Ashford church which was placed over the tomb of Sir John Fogge shortly after his death in 1499.

7. The heaume found in the triforium of Westminster Abbey in 1869 ; it was afterwards lent to Woolwich, but has now been given back to the Dean and Chapter.

8. The heaume now in the possession of Captain H. Lindsay, of Sutton Courtney, Berks, at present its original provenance unknown. Described in the proceedings of the Society of Antiquaries (2nd S., Vol. xviii.).

218. **Bascinet,** with the snouted vizor, known as "pig-faced." Finely-shaped skull, slightly ridged and finished in a blunt point. A row of small holes follow the contour of the skull, for the attachment of the lining coif, the larger holes inside these, originally made for the camail staples, are now fitted with brass rosette-headed rivets. The vizor acutely pointed and pierced on the right-hand side with 35 circular holes for breathing purposes, hinged to the skull by a pivot and staple, that could be detached at will. 13½ ins. high.

French, about 1400.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Armour," by Joseph Skelton, F.S.A., Plate xiv., Figs. 3 and 4.

The basinet from the French "*Bacyn.*" In its earliest forms at the end of the 12th century, it was shaped to the formation of the head, but by degrees became ridged, pointed at the apex, and finally, at the end of the 14th century, partook of the form of the one shown, No. 218. The earlier examples dispensed with the vizor, and often a nasal guard attached to the camail could be lifted and secured to the forehead of the skull, as in all probability was the face guard of No. 218. Later a vizor, hinged from a pivot in the centre of the skull, as in the Tower of London example, No. 2.0. replaced the nasal guard, and from that developed the vizor pivoted at the side as in the one described above. The vizor of the later examples invariably partook of the long "pig-faced" type, so often caricatured in contemporary miniatures and carvings. Speaking roughly, the duration of the bascinet was from 1200 to 1430.

CASE 5A.

219. **Saddle of Wood,** high in the pommel, and finishing in a circular formation. The seat is formed to two semi-circular panels, curving slightly upwards; the knee plate projects at an angle from the main body of the saddle. The whole surface is covered with "gesso," which is modelled in low relief, with subjects of knights and ladies in the costume of about 1420–40. On the flange are the figures of Adam and Eve; the bordering is appliqué and escalloped, and with remains of

gilding and painting. In the centre of the saddle are oblong apertures through which passed the girths. It is now lined with red velvet, but that is a restoration.

Probably Italian, about 1440

This saddle is far more solid and heavy in construction to the two saddles, Nos. 116 and 117, and, indeed, is of far rarer type. In the decoration the medium of "gesso duro" has been employed with much effect. It is now patinated to a colour of dark ivory, though possibly when made it may have been gilded and painted, of which now only the faintest traces remain.

GALLERY 6.

220. Rapier, russet hilt. Fluted spherical pommel, straight quillons of quatrefoil section, knuckle guard and three bars, wire-bound grip. Dec. with a scroll design incrusted in silver. The blade, 37⅛ ins. long, of flattened lozenge section, fluted, inscribed on one face

· INRI · · MARIA ·

on the other face · ANIES · · MVRIO.

Italian, about 1620.

221. Halberd. See description **No. 93.**

222. Rapier, russet hilt. Fluted oviform pommel, knuckle guard, and quillon of hexagonal section, swelling slightly at the ends, two bars, wire-bound grip. Dec. with a delicate arabesque design in azziminia. The blade, 42½ ins. long, of flattened diamond section, fluted and inscribed—

R.S.P.B.R.P. B.R. PB.B.

Italian, about 1610.

223. Rapier, russet hilt. Facetted oviform pommel, knuckle guard, and curved diagonal quillons of flat lozenge section, double rings, the top one passing from the base of the quillon to the left-hand base of the pas d'âne,

wire-bound grip. Dec. with scrolls and arabesque in gold and silver azziminia. The blade, 38 ins. long, of flattened diamond section, fluted, and inscribed—

·:· MONTE·EN·TOL·E·E·O. ·:·

Italian, the hilt probably Venetian, about 1610.

224. Cap-à-pie Suit of Armour, with roped borders. Dec. with the whole surface ridged in narrow channels, in the manner known as "Maxmillian."

German (Nuremburg), about 1535.

Consisting of—

Closed Helmet. The skull is finely moulded and is formed in two slight facets. The vizor and bevor are in one, pierced with two narrow apertures forming the occularium, and sixteen small piercings for breathing purposes; the chin piece opens down the front, and is hinged below the pivots of the vizor. The lower edge is roped to fit the top plate of the gorget. This helmet does not belong to the suit, its date being some 20 years later.

Gorget, of four plates.

Breastplate, with a strong ridged tapul down the centre; roped turnover and roped laminated gussets. This breastplate is reinforced at the bottom with a placate, after the manner of the Gothic suits of the 15th century. The top of the placate is delicately pierced and etched with the double-headed eagle. The head of the rivet attaching the placate to the breastplate is shaped as a heart. In the centre of the breastplate inclined from the top edge is a staple of square section, to which would be attached a reinforcing bufe or mentonière, as **No. 369.** To the left of this is stamped the mark of the City of Nuremburg.

Taces, of three plates.

Tassets, of four plates. Permanently attached by hinges to the bottom plate of the taces.

Backplate. It has the curious feature of a circular pierced panel at the bottom, into which is fitted a fleur-de-lys; stamped with Nuremburg mark at the top.

Garde-de-Rein, of two plates.

Complete Pauldrons, of six plates. The right one hollowed to give greater freedom to the sword arm.

Rere and Vam Braces.

Coudes, with heart-shaped plates. Stamped with the Nuremburg mark, the inside bend of the arm being protected by fourteen laminated plates, the edges of which are slightly castelated.

Mitten Gauntlets, with short cuffs (not belonging).

Cuisses are tall, and have an extra laminated plate at the top. They present also the great peculiarity of having ten laminated plates entirely protecting the back part of the leg and inside bend of the knee, but the authenticity of them is somewhat a matter of consideration.

Genouillères, with large heart-shaped plates protecting the inside bend of the leg.

Jambs, of finely fashioned form.

Sollerets, of eight plates. Widening to a "bear's "paw" toe cap, spurs attached.

This suit was originally brought from Vienna by the French General Amielle, who was afterwards killed at the battle of Waterloo.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "Engraved Illustrations "of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xxii. Sir Samuel states that "Tradition "assigns this suit to Ferdinand, King of the Romans." There can be little or no foundation for this assertion, as very many suits of this exact type exist in the important armouries of Europe. Indeed, in this collection is a half suit that closely resembles it, No. 454.

225. Rapier, with blackened hilt. Flattened cylindrical pommel, knuckle guard and quillon of oblong section, ending in discs, and two bars, wire bound grip. Dec. with friezes chiselled in high relief of combatants, flowers, and strap-work. The blade, 44½ ins. long, of flattened hexagonal section, grooved, and inscribed

·I·O·V·O·H O N·O.

German, about 1620.

226. Sword, russet hilt. Urn-shaped pommel, flattened knuckle guard terminating in a grotesque mask, drooping diagonal quillon, a single ring crossing from the base of the knuckle to the base of the left-hand pas d'âne, from the end of the right-hand pas d'âne issues a counter guard at right angles, wire bound grip. Dec. with chiselled masks and terminal figures, and incrusted with oval panels of female figures and trophies of arms in silver. The blade, 37 ins. long, flat, and slightly grooved.

Italian, about 1560.

The hilt of this sword is admirably designed, the raised ornamentation relieved by flat surfaces enriched by silver inlaying.

227. Halberd. See description **No. 93.**

228. Rapier, blackened hilt. Hollow oviform pommel, knuckle guard, straight quillons of hexagonal section, large pas d'âne and three bars, spiral wire bound grip. Dec. with a series of small cockle shells chiselled in high relief, on the pommel, middle and end of the knuckle guard, quillons, and bars. The blade, 40½ ins. long, of flattened hexagonal section, grooved and etched within 4½ ins. of the hilt with scrolls, etc.

Italian, about 1625.

229. Rapier, blackened hilt. Oviform pommel, knuckle guard, straight quillons and two bars, wire bound grip. Dec. with alternate bands of dentated chiselled ornaments and spiral scroll incrusted in silver, a like form to the pommel is in the centre and end of the knuckle guard, quillons, and bars. The blade, 40¾ ins. long, of flattened hexagonal section, fluted, and inscribed

N · R · S · N · R · S · N · R · S.

Italian, about 1610.

230. Halberd. See description **No. 93.**

231. Rapier, blackened hilt. Fluted depressed pommel, diagonally curved quillons, single ring and two counter guards, curving up at right angles from the ends of the pas d'âne, spirally wire bound grip. Dec.: cockle shells chiselled at

the ends of the quillons and counter guards and centre of the ring. The blade, 36 ins. long, grooved the whole length, inscribed

ANTONIO PICININO.

Italian, about 1610.

232. Rapier, russet hilt. Fluted oviform pommel, knuckle guard, straight quillons and three bars, spirally wire bound grip. Dec. with a small cockle shell chiselled at the end, and centre of knuckle guard, quillons, and bars, the remainder enriched with spiral scrolls incrusted in silver, traces of gilding on the groundwork. The blade, 45½ ins. long, of flattened diamond section, stiff, and tapering to an acute point.

Probably French, about 1620.

233. Half Suit of Armour, with slightly roped and *sunk* borders. Dec. with radiating bands and bordering finely etched with masks, winged terminal grotesques, cornucopæ, scroll, etc. On the outside of these ornaments, it is etched throughout with a formal leaf edging. On the right-hand side of the breastplate is the extra engraving of the Crucifixion, and on the left side a knight in three-quarter armour, kneeling in prayer; at his feet is his open helmet, and above him a riband bearing the following inscription and date—

W·E·G·I·D·RG·S·H·D·G·G· 1555.

German, dated 1555.

Consisting of—

Burgonet or Open Casque. The skull has a roped comb, and from the same piece is forged the pointed umbril. Hinged earpieces, and single neck plate at the back, just above which is attached the brass plume holder.

Gorget of four plates.

Breastplate with strongly developed tapul, roped and laminated gussets.

Taces of two plates.

Tassets of four plates.

Backplate, dated in the centre 1555.

Garde-de-Rein of one plate.

Espaliers of six plates.

Rere and Vam Braces.

Fingered Gauntlets (not belonging to this suit).

Two Palettes, 6⅜ ins. diameter, and embossed to a point in the centre.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

With the arms and espaliers there is the slight peculiarity of the small triangular embossed projections. Their use was to contain the pointed and chaped end of the straps fastening the backs and fronts of the rere and vam braces, espaliers, etc., together.

234. Rapier, russet hilt. Slightly cone-shaped pommel, knuckle guard, straight quillons, swelling at the ends, and two bars, the lower one fitted with a solid shell, wire bound grip. Dec. with spiral scrolls incrusted in silver. The blade, 41½ ins. long, of flattened diamond section.

French, about 1610.

235. Rapier, russet hilt. Oviform pommel, knuckle guard, straight quillons, swelling at the end, of circular section, and three bars, spirally wire bound grip. Dec. with a chiselled, interlaced, chequered design enriched with incrusted bead ornaments in silver. The blade, 41 ins long, flat diamond section.

Italian, about 1620.

236. Halberd. See description **No. 93.**

237. Rapier, russet hilt. Hollow, flattened, cylindrical pommel, knuckle guard, straight quillons, and three bars, wire bound grip. Dec. with chiselled and pierced lobes in the centre and end of knuckle guard, quillons and bars of

similar interlaced open platted design to the pommel, and incrusted with annular and beaded ornaments in silver. The blade, 42¾ ins. long, of flattened hexagonal section, grooved and inscribed

R · B · N · R · B · N · R · B · N

B · N · R · B · N · R · B · N · R.

Italian, about 1615.

238. Prodd, or sporting cross-bow, made to shoot pellets or bullets. Steel bow, with two uprights, between which a bead was suspended forming the fore sight, steel stock, with leaver, ending in a fluted shell form, back peep sight. Dec. with slight stamped design, and with ornamental rivet heads. The butt, of walnut, partly facetted, and inlaid with plaques of polished stag's horn.

French, about 1650.

239. Circular Rondache, with flat border and roped edge convex centre, armed with an hexagonal spike. Dec. with a border and five radiating bands, etched and gilt with figures and strapwork, between the bands are oval cartouche with figures emblematical of Justice, Vanity, Fame, Endurance, and Equality. 22¼ ins. in diameter.

North Italian, about 1580.

240. Arbaleste, with broad steel bow, 2½ ins. deep, and a small stirrup at the end. The stock, of walnut wood, slightly inlaid with engraved stag's horn, stag's horn barrel, steel trigger guard. The windlass to bend this bow was on the wheel and ratchet principle. The iron staples for it remain in the stock. Dec.: none.

German, about 1620.

241. Arbaleste. The bow is formed and built up of layers of whalebone, cane, hide, and parchment, the exterior painted with a chequered design, and band of ornament down the top. It is bound to the stock and steel stirrup by leather

thongs and cords. The stock veneered with polished stag's horn. Dec. with incised lines. Long curved steel trigger.

German, about 1520.

This bow was probably bent by means of a goat's foot lever. The steel staple remains, but it is of rather too early date to suggest the use of a wheel and ratchet as in No. 546.

242. Circular Rondache, with roped border, studded with a row of brass-headed rivets. It is convex towards the centre and is furnished with a spirally fluted spike. Dec. with eight bands, radiating from the centre, boldly etched with musical and military trophies. Between these bands are three chevrons, and narrow bands of scrolls running parallel with the border. 22 ins. diameter.

North Italian, about 1580.

243. Sporting Arbaleste. Strong steel bow and small stirrup with the remains of gilding, raising back sight. Walnut wood stock inlaid with hunting scene, scrolls, etc. in engraved and polished stag's horn and mother-o'-pearl.

German, about 1640.

244. Chanfron, with crinet attached. Dec. with fluting radiating from the centre of the forehead, and round the ears, the border above the eyes is roped. The plate protecting the nose is plain, with the exception of a deeply embossed double roping in the centre and round the lower edge. In the centre of the forehead is a facetted spike.

German, about 1520.

The fluting on the upper part of this chanfron is of the highest quality, radiating from the centre of the forehead with extreme regularity and correctness of drawing, each channel is very slightly concave in section; a line is incised on either side of the ridge.

245. Open Casque, with hinged ear pieces. The skull has a high roped crown, and four shallow ridges on either

side, and is peaked to an umbril in front and neck guard at the back. The ear-pieces, of four plates, are restorations, studded with alternate plain and rosette-headed rivets. Dec. with an etched band of trophies of arms, etc. on the comb.

Italian, about 1560–70.

246. Cabasset, with straight brim. Dec. with the lion of St. Mark painted in colours on a pale green ground.

Venetian, about 1630.

From the collection of M. E. Juste.
From the collection of the Count de Nieuwerkerke.

247. Half Suit of Armour. Dec. with roped border, entirely fluted in the fashion termed "Maximilian."

German, about 1530.

Consisting of—

Closed Helmet. The skull entirely fluted, and having no comb, three neck plates at the back. The chin piece opens down the side, the vizor and bevor in one, with two apertures forming the oculariums. It is salient below, and has horizontal piercings for ventilation.

Breastplate, of globose form, with strongly roped ridge at the top, and roped laminated gussets.

Taces, of three plates.

Tassets, of five plates.

Backplate.

Garde-de-rein.

Espaliers, of five plates.

Bere and Vam Braces.

Coudes.

Mitten Gauntlets.

Paletes.

Gorget on the suit does not belong, and is engraved with trophies of arms, etc.

248. Morion. The skull has a roped comb, 4⅜ ins. high, the brim strongly curved, drooping, and finishing with a roping. Around the base of the skull is a series of brass

rosette-headed rivets for the attachment of the lining, as are the series of small holes round the brim. The whole surface is decorated with etching and gilding to a design of panels of various form with strapwork borders, containing the figures of M. Curtius, Mutius Scævola, and other classical heroes. Trophies of arms on the brim.

Italian, about 1580.

249. Cabasset, with slightly sloping brim, russet surface, the contour of the border followed by a row of brass-headed rivets. Dec. with a design in repoussé of an oval strapwork panel on either side, containing cupids supporting a square-shaped cartouche with an engraved monogram of the letters D · L · R · A · M ; outside this are seated figures of captives, trophies of arms, and festoons of fruit and drapery. The strapwork borders, details of the trophies, etc., damascened in gold azziminia.

Milanese, about 1590–1600.

250. Chanfron. Dec. with a curious form of corrugations radiating from between the ears to above the eyes, where they suddenly chamfer off. Facetted ear guard with escalloped edge. The lower part of the chanfron is rivetted on across between the two eye apertures, and is embossed down the centre with a cock's comb ornament, on either side of this are double curved channels of flutings; at the sides both above and below the eyes remain hinges for check plates as in the chanfron on the equestrian suit **No. 561.**

German, about 1500.

251. Casque, with triple comb, russeted and embossed, and on the raised parts traces of gilding. The holder and support for the plume remain. The combs are decorated with scrolls ; on either side is the Florentine fleur-de-lys *florencée*, and in front a mask. Several casques of this same design exist in the Royal Armouries at Turin and Capo di Monte. This one is attributed, and probably rightly, to the body-guard of Cosmo-de-Medici, Duke of Florence (A.D. 1537–1574).

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I. plate xxxii., Fig. 1.

252. Casque, with hinged ear pieces, of russet iron. The skull has a high comb, roped and fluted umbril, neck plate and hinged gorget plates, the bordering roped, and with a sunk band following the contour of the helmet. Dec. with an embossed design of interlaced scrolls and three Florentine fleur-de-lys *Épanouie*, partly gilt. Roughly cut at the top of the skull are the initials G. P.

Italian, about 1580.

The lettering G. P. stands for the Galleria Presni at Pisa, where armour for use in the mock tournaments known as the Giocchi del Ponte was stored. Many open casques, burgonets, and even closed helmets of inferior quality in private and public collections are marked with this lettering. When used in the games which were suppressed in the 18th century a rough-barred vizor was attached, much after the fashion of a heavy single-stick helmet of to-day.

253. Sword. See description of the hilt, **No. 1152,** Gallery 5. The blade, 36½ in., fluted on either face, and with traces of gold inlay on the ricasso.

254. Heavy Sword. Russet hilt, oviform pommel. Straight quillons, of square section, slightly tapering and finishing in a spherical knob; spiral wire bound grip. Dec. with incrusted scroll design in silver. The blade, 39½ ins. long, 2 ins. wide, of flattened lozenge section.

German, about 1610.

This weapon, though somewhat made up in its present state was no doubt originally intended as a beheading sword, as used in Germany even up to the present day. The bluntened end, so characteristic of that type of sword blade, has in the present instance been ground to a point. The pommel does not belong, and the grip is a restoration.

255. Two handed Sword. Blued hilt. Fig-shaped pommel, straight quillons, ending in a similar form to the pommel, and ring guard on either side, octagonal tapering grip covered with leather slightly tooled. Dec. with chiselled acanthus leaves and flutings. The blade, 48 ins. long, of flattened hexagonal section, slightly grooved. There is a ricasso of 4½ ins. at the top; it finishes in two lateral projections. The blade for 20½ ins. is etched with a renaissance ornament and gilt.

Italian, about 1530.

256. Secret Ranseur, shaped as a sword in a sheath, with flattened cylindrical pommel and strongly diagonally curved quillons; the whole is of russet steel. By pressing the spring catch which corresponds to the top chape of the scabbard, and giving a sharp thrusting movement, a blade 36½ ins. long and of diamond section issues from the top of the pommel. A hafted weapon of some considerable reach is thus obtained.

Italian, about 1570.

No. 1, in gallery 7, shows a musket rest working on the same principle.

257. Sword, used in boar hunting. Spirally fluted fig-shaped pommel, straight quillons, of circular section, thickening at the ends. Dec. with spiral flutings; the grip covered with fish skin and mounted with iron bands. The blade, 43¼ ins. long, entirely of oblong section, with the exception of the point, where for 13 inches from the end it widens to a flat diamond section, blade has a waved edge, and is pierced with an oblong aperture, through which passed at right angles a bar, secured by a spring fastening.

German, Augsburg, about 1530.

In this boar sword the cross-bar in the blade is unfortunately missing. Its use was to prevent the boar being impaled too deeply, and to enable the weapon to be withdrawn easily from the wound.

258. Moulinet and Pulleys, for bending an arbaleste, in russet steel, with turned wood handles. The socket into which the end of the butt fits is pierced with two Gothic window like apertures.

German, about 1500.

259. Heavy Wheel and latchet windlass for bending an arbaleste. It is of russet iron, the handle bar of triangular section, the handle of turned dark wood. Dec. with slight curved bands of ornaments.

German (probably Augsburg), about 1560.

260 & 265. Pair of Bits, intended for draft horses. The mouthpiece has a slight port in the centre. On either

side the bars are finely chiselled and pierced with a design of a winged, long-necked bifurcated monster, and joined by its various members to interlaced scrolls. The design throughout is spirited and large and is executed in the finest chiselled work.

Probably French, about 1740.

261 & 264. Front Portions of a Pair of Sollerets, consisting of nine plates and the toe caps. They are very pliable, the plates being secured one over the other by brass-headed almayne rivets. Dec. with a vertical band of an etched strap design, gilt. The decoration much resembles that in the tilting suit **No. 474.**

Italian, about 1570.

262. Landsknecht Dagger and Sheath of blackened steel. The pommel is formed of an oval plate, the hollow iron grip of inverted-cone shape fits beneath its outer edge. The guard takes the form of three small drooping shells. The blade, 11⅛ ins. long with the ricasso, is of flattened diamond section. The sheath of wood covered with black material, has a large ferrule, ending in a facetted knob and deep chape, with two openings fitted with knife and pricker. Two flattened loops for suspension at the back. It is decorated with a small pricked scroll design.

German or Swiss, about 1550.

263. Landsknecht Dagger and Sheath entirely of russet steel. The pommel is formed of a circular plate. The hollow iron grip of inverted-cone shape fits beneath this, which is burred over and secures it in position. The guard is formed as two short, straight-turned quillons, and a semi-cylindrical plate that fits over and keeps the knife and pricker (now missing) in the sheath. The blade, 11⅛ ins. long, is back edged and reinforced to a diamond section at the point. The sheath finishes in a turned ferrule, and has three twin ridges at intervals, two loops for suspension at the back. The whole of this dagger is decorated with an arabesque design in gold and silver azziminia.

German, about 1550.

[illegible]. Portions of Suit of Half Armour, with slightly roped border. The whole surface is decorated with an embossed strap work design enclosing panels with emblematical figures of Fortitude, Fame, War, Peace, Justice, etc.; round the borders are elaborate trophies, masks, etc.

Italian (Milanese), about 1570.

Consisting of—

Gorget.

Breastplate of peascod form with laminated gussets.

Face of one plate.

Tassets or Tuilles of one plate.

Left Pauldron.

Left Rere and Vam Brace.

Left Coudes.

Left Fingered Gauntlet.

Backplate.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xxxii.

Mr. Skelton describes the portions of the half suit as having belonged to an officer of the guard of Cosmo de Medici, Grand Duke of Tuscany, and "the tone of colour being a light black." He was writing in 1830. Evidently seventy years of cleaning have brought it to its now unpleasant leaden colour.

The present surface of this demi-suit is that of brightened steel. It is the result of over cleaning, and more than probable fire, where the original russet surface and gold damascening must have perished, as in the richly embossed demi-suit that was sold in the Spitzer collection (No. 21 in the sale catalogue of 1895). The present surface now on that half-suit is much the same as this example.

The Spitzer half-suit was formerly in this collection, but in the great fire at the pantechnichon in 1874, this and many other precious possessions of the late Sir Richard Wallace were damaged almost beyond recognition. The half-suit suffered to such an extent, the fire having burnt out the magnificent gold and silver damascening, that it was sold at the salvage sale for about £100, Sir Richard valuing the same half suit before the fire at £12,000. It was purchased by a well-known armour dealer, who after spending much care and time and not a little money on it, sold it to the late Mr. Spitzer. It realised in the Spitzer sale in 1895 £1880.

The half-suit No. 1164 in Gallery 5 is almost identical in design and decoration with No. 266 and is probably by the same hand, though that now retains its browning and gold and silver damascening. The suit of armour attributed to Philip III. in the Madrid Armoury, No. B 4. (in the catalogue of 1898), must also be from the same atelier, that of Lucio Picinino; also a breastplate which was in the Bernal Collection, No. 2420 in the catalogue of 1855, and later Londesborough Collection, No. 304 in the sale catalogue of 1888.

267. Pair of Corsets, formed of thin iron plates, hinged down the front and fastening at the back. The whole surface is pierced with an open scroll design, and has circular apertures cut for the breasts and arms. The outline is pierced with a series of small holes for the attachment of the lining and covering. The shape of the bodice suggests the French fashion of about 1610.

268. Buckler, of rectangular form, slightly swelling in the centre. Attached are bars of semi-circular section at the distance of $\frac{1}{8}$ of an inch from the surface. These are rivetted in two circles, and with a hook in the centre; they act as sword breakers. Were the point of the adversary's sword to pass beneath one of these hooks, a quick upward movement of the wrist would snap the blade. The edge is turned under, and with a close row of small holes for the attachment of a padded lining. 10 ins. by $9\frac{3}{4}$ ins.

Italian, about 1620.

From the collection of M: Springen.

From the collection of M: Louis Carraud.

From the collection of the Count de Nieuwerkerke.

269 & 271. Gorget to the Half Suit, **No. 266.**

270. Complete Chanfron, with crinet and cheek pieces, of russet iron, shaped as the head of a sea-monster with open mouth and pointed snout. The ear guards are formed as acanthus leaves, the cheek pieces are rivetted on at the sides with brass-headed rivets. Dec. with

repoussé hair ornaments and engraving of scales, etc. Central spike in the forehead.

Italian, about 1535–40.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxviii., Fig. 4.

The marine monster head was a favourite form of grotesque ornamentation of the chanfron. In the Madrid Armoury is a magnificent specimen, Fig. 46 in the catalogue of 1898.

272. Casquetel, with low ridged skull. Dec. with a fan-shaped panel of fluting on either side, the hinged umbril is of unusual size, 3⅛ ins. wide, and neck guard of four plates, the lowest one turned strongly outwards, the edge turned under. The bordering of the plates, umbril and alternate flutings slightly etched with bands of conventional scrolls.

Italian, about 1510.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xvi., Figs. 6 and 7.

273. Landsknecht Sword. The arch-shaped pommel and quillons of brass curve one towards the other. The grip, of dark wood, shaped as to fit in between the two parts. Dec. with an engraved design of a twisted riband, repeated on the pommel and quillons. A small circular hole pierces the quillon and the end of the pommel on the same side. The blade, 22 ins. long, 1⅛ ins. broad, partly trebly grooved, and with a ricasso of five channels.

Probably Swiss, about 1580.

274. Rapier. Flat, cylindrical pommel, flattened knuckle guard, straight quillons, bar, and shell containing a plaque, copper wire bound grip. Dec. with a chiselled design of Biblical subjects executed in high relief on a gilt ground. The small shell embossed and chased with a figure of the Almighty. The blade, 37 ins. long, of flattened hexagonal section, doubly grooved and pierced.

German, about 1610.

275. Sword, blackened steel hilt. Depressed ball pomm knuckle guard, single drooping quillon, ring and thu guard, wire-bound grip. Dec. with chiselled lotus pat ornaments and masks. The blade, back edged, hollowe on either side, doubly grooved at the hilt, inscribe IHN · SOLLINGN and with traces of etching 33 ins. long.

The hilt probably Dutch, about 1640.

276. Rapier. Hollow oviform pommel, knuckle guard, straight quillons and triple bar, the lowest one contains a shell, spiral wire-bound grip. Dec. with chiselled cockle shells in panels, the same ornament is repeated in the middle and centre of the knuckle guard, quillons, pas d'âne, and three bars. The blade, 42½ ins. long, partly hexagonal, grooved, and inscribed—

PEDRO · HERNAN · (DES).

Italian, about 1630.

277. War Saddle. Thickly padded with quilted white leather. Two projecting pads coming beneath the thighs of rider keep the legs almost perpendicular, and give great strength to the grip. The pommel is armed with three steel plates, together forming an inverted V-shaped plaque. The cantle is also armed in a like manner, but of one plate. The borders are roped, and have a narrow sunk band, etched with cornucopæ, scrolls, etc. In the centre of the pommel is embossed the fire steel of Burgundy, and above them the date 1549.

French, dated 1549.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxvii., Fig. 2.

278. Rapier, blackened hilt. Flat cylindrical pommel, knuckle guard, slightly drooping quillons, and two bars, wire-bound grip. Dec. with panels of figures chiselled and pierced on a groundwork of pierced double lozenge ornaments. The blade, 40½ ins. long, of flattened diamond section.

Milanese, about 1615.

279. **Rapier,** with simple hilt of russet steel. Elongated oviform pommel, diagonally curved quillons, widening at the ends and of oval section, copper wire-bound grip. Dec. with a linked pattern incrusted in silver. The blade, 32½ ins. long, of flattened diamond section.

Italian, about 1640.

280. **Rapier.** Flattened cylindrical pommel, knuckle guard, diagonally curved quillons, and two bars, wire-bound grip. Dec. with a chiselled design of diagonal row of alternately plain and platted riband bands. The blade, 40 ins. long, of flattened hexagonal section.

Italian, about 1625.

281. **Sword.** Flat oviform pommel, slightly drooping quillons and pas d'âne, wire-bound grip. Dec.: none. The blade 26½ ins. long, 2 ins. wide, of flat diamond section. Tapering to a point (about 4 ins. missing).

German, about 1610.

In the ricasso is stamped the unicorn head, the mark of Clemens Horn.

282. **Circular Rondache,** of blackened steel, flat border, the edge turned upwards, convex centre. Dec. with a composition of figures representing the history of Samson and Delilah, repoussé chased and with the remains of gold and silver inlaying. Round the border, is a freize of amorini, sphinxes, and four small square panels in straped border, etched with a horseman, supported by negros. The rivets that should follow the border of the shield are now missing. 22¼ ins. diameter.

North Italian, about 1580–1600.

283. **Complete Chanfron,** with hinged crinet and mainfaire of twelve plates. The borders are slightly roped. The inside edges of the eye apertures are guarded by narrow flanged plates rivetted on. The cheek pieces are rivetted on down the sides. The plate covering the nostrils, the outline of which greatly extends, is also rivetted, as are the ear plates. The contour of the edge is followed by a row of brass-headed rivets. Dec. with radiating curved slightly sunk bands, from the centre to the edge of the

chanfron, etched with birds, satyrs, and scrolls, gilt on blackened ground. The same decoration borders the plates of the mainfaire, down each side of which is a vandyked fringe of mail; this has been recently added. In the centre of the forehead is a spirally fluted spike and above this a plume holder, in gilt brass.

Spanish, about 1540–50.

284. Circular Rondache, with flat roped border and convex centre. Dec. with a repoussé design of allegorical figures. A figure of a bearded warrior in classic armour kneels before a female figure who points upwards to a cherub flying and bearing the Orb and crown. A view of a town in the background. Strapwork panels of amorini round the border. 22½ ins. diameter.

Italian, about 1570.

The surface is much rubbed and pitted with rust.

In the Musée d'Artillerie, Paris, No. I. 63, there is a circular shield having for its surface decoration a nearly similar composition of figures. M. Robert in his catalogue of 1889 *gives* the description of the subject as—The Christian Church receiving the homage of the Emperor Constantine. Is possibly the group of figures on the shield before us may illustrate the same allegory.

285. Tilting Mentonière, shaped to fit over the bevor and gorget of the helmet; on the right-hand side is an opening trap door pierced with breathing apertures. A reinforcing plate for the left shoulder is attached by two rivets to the base of the mentonière. Dec. with vertical etched bands of interlaced scrolls.

Probably German, about 1570–90.

286. Circular Rondache of convex form with roped border studded with brass-headed rivets. Dec. with embossing &c. In the centre circular panel is a mounted knight holding a shield from which issues the central spike plated with copper gilt. Around the centre panel is a band of strapwork with trophies of arms, etc., this band is further enriched by six oval appliqué plaques of copper gilt, embossed and chased with allegorical subjects and portrait busts, 22 ins. diameter. The interior retains the leather lining, quilted to a scale design.

Probably German, about 1600.

287. **Volant piece,** of two plates, one reinforcing the left-hand side of the bevor, the other rivetted over the lower edge of this, and reinforcing the upper part of the tilting arm. To the bottom of this plate, to lengthen it, has been rivetted a small triangular-shaped plate; a plate has also been rivetted to the edge of the left shoulder. The right border above the chest and on the bevor is flanged outwards.

German, about 1580.

288. **Skeleton Folding Helmet** to be worn in the lining of a hat.

French, about 1700.

289. **Breastplate,** with slight tapul, roped turnover at the top, and roped laminated gussets. On the right side are five circular holes for the attachment of the lance rest. Dec. with vertical bands and sunk bordering, etched with amorini upholding scrolls, masks, and foliage.

Spanish, about 1550.

290. **Breastplate, Backplate, Espaliers, Tace** of one plate, and **Garde-de-rein.** Dec. with vertical bands of scrolls, etc., etched and gilt. On the right-hand side of the breastplate are holes for the attachment of the lance rest, and above, on either side, is a single hole to take the screw fastening of extra tilting pieces.

Spanish, about 1550.

On this rests a **Gorget** of four plates. About 1600.

And on this is fitted a **Closed Helmet.** The skull has a low roped comb, the chin piece opens down the side. The vizor pierced with a double occularium, and fits into an acutely-pointed bevor, pierced with small circular holes for ventilation. The lower edge of the helmet is hollowed into a roping, in which fits the top plate of the gorget.

291. **Breastplate,** of slight peascod form, etched in vertical bands with oval panels of figures, scrolls, etc.; a tace of one plate attached.

Italian, about 1600.

292. Arbalesta, the steel bow inscribed

· DOMIERNANDO · REIDER ROMANOS
· IVADE · NCINAS.

The stock of dark wood, inlaid with the crowned two headed eagle in iron. Large trigger, of square section partly russeted and inlaid with scrolls in gold azzimi nia, and the inscription IVANDENSINAS.

Spanish, about 1550.

The lettering being arranged and translated should read—

DON FERNANDO REI DE LOS ROMANOS,

DON FERDINAND KING OF THE ROMANS,

and the signature of the bow makers twice repeated—

IVAN DE (E)NSINAS.

By this interesting inscription, it shows that this cross-bow was made by the Spanish cross-bow maker, JUAN DE ENSINAS, for FERDINAND KING OF THE ROMANS, younger brother of Charles V., and must have been made anterior to 1558 when Ferdinand became Emperor, the title of King of the Romans was one which he adopted during this brother's reign as Emperor.

293. Prodd for shooting small bullets or pellets. Slender steel bow, in the centre of which are two small columns acting as a fore sight, between which a bead was suspended. The stock is of Italian walnut, arched near the bow, and carved with a scroll and mask near the stock. The back sight is hinged and formed as an arch. The trigger of moulded pillaster form. The original double-twisted cord remains with the small cradle for the projectile.

Italian, about 1600.

294. Rapier. Flattened spherical pommel, knuckle guard, straight quillons and cup guard, wire-bound grip with spirally fluted steel bands. Dec. on the pommel, knuckle guard and quillons, with spiral fluting, of alternate plain and foliated bands. The cup has the strongly flanged edge of Italian fashion, to catch the point of the adversary's rapier. It is chiselled and pierced with flowing scrolls, etc., pierced inner shell. The blade, 38½ ins. long, flattened diamond section, grooved and inscribed ANTONIO PICININO.

Italian, about 1660.

295. **Guisarme.** The point of strong diamond section, a curved blade on the one side, a rectangular projection half way down the blade on the reverse, with a reinforced point, and two lateral projections at the haft socket. The haft socket, of flattened octagonal section, with an appliqué brass moulding. Dec. with rough engraving on the blade.

English, about 1515.

296. **Left-hand Fingered Gauntlet,** with cylindrical cuff, scaled fingers and retaining much of its leather lining. Dec.: none.

German, about 1615.

297. **Fingered Gauntlet.** The inside of the cuff embossed to fit over the vam brace, slightly roped edges, with guard of six plates, scaled fingers. Dec.: none. Studded with brass-headed rivets.

German, about 1620.

298. **Hand and a Half Sword.** The hilt entirely blued. Elongated pommel, diagonally curved riband quillons, and a ring on either side containing shells pierced with a diaper pattern, hexagonal-shaped grip bound with leather. Dec.: none. The blade, 39½ ins. long, of slight, flattened hexagonal section, grooved, and with the wolf mark inlaid in brass.

German, about 1540.

299. **Flint Lock Holster Pistol.** The barrel of steel, partly moulded and slightly engraved, the lock-plate similarly decorated. Walnut wood stocks mounted with trigger guard, pommels, and ramrod mounts of gun metal pierced and chased with scrolls.

Probably French, about 1730.

300. **The companion.**

301. **Guisarme,** of nearly similar form to **No. 295.** Two mouldings of brass round the haft socket. Dec.: with the blade roughly engraved with a rose and semi-circular ornaments.

English, about 1515.

302. Sword, russet hilt. Flattened globular pommel, knu guard, curved quillons and cup guard coming up int point, and fastening to the centre of the knuckle gua copper wire bound grip with longitudinal bars of iro The cup inscribed

SAN JOSEF, Feby. 14, 1797.

Dec.: none. The blade, 36 ins. long, of flattene hexagonal section, inscribed

R. C 111.

C. I 1787.

Portuguese, dated 1787.

303. Breastplate, slightly peascod form, with roped gussets and turnover, rivetted on is a small lance rest and tace of one plate. On the right hand side of the breastplate, secured by three large screws and nuts is the "grande "garde," for reinforcing the left side of the body.

German, about 1610.

304. Tilting Helmet, composed of a closed helmet and large mentonière. The skull has a low roped comb, the chin piece opens down the front, the vizor is strongly reinforced by an extra plate on the forehead, leaving a very slight occularium. To the bevor is attached the large and heavy mentonière, coming in a straight line from the centre top of the vizor on to the chest, where it is secured by a nut on the right side. To the right side of the mentonière has been riveted a plate flush with the surface.

Probably German, about 1650.

305. Right Tace, of five plates and a genouillère, riveted with brass-headed rivets. The whole surface dec. with interlaced strapwork, formal leaves, etc., etched and gilt on a blackened ground.

French, about 1635.

The great width of these taces clearly show that they were intended to be worn over the full "bombastard" breeches much in vogue in the early part of the seventeenth century.

306. Buckler, of wood, covered on the exterior with red leather. The edge is bound with russet iron, a hemispherical russet iron boss is in the centre with an open-work border, and raised sword breaking ring. This is secured by brass-headed rivets, a hook below ; the interior covered with leather containing a wooden grip in the boss, studded with brass-headed nails. 20½ ins. diameter.

Probably Spanish, about 1610.

307. Companion Left Cuisse and genouillère to **No. 305**

308. Left Pauldron, Rere and Vambrace and coudes with laminated plates in the bend of the elbow from the same harness as No. 305 and 307.

309. Saxon Tournament Salade. The skull has a high roped crown finishing in a pointed tail behind. The vizor is strong and fits into lower edge of the skull, which is extended to receive it. A single aperture forms the occularium. Dec. with roping and slight sunk bands round the border, a row of steel-headed rivets follow the outline. At the back of the skull on either side are two groups of twin holes, four of which are fitted with pewter eyelets, through these came the aillettes for the attachment of the padded lining. In the extreme centre of the front at the base is a large screw, to which the mentonière is secured by a nut. The mentonière has a spring trap door on the right hand side for breathing purposes. The plate covering the chest has six large circular holes which fitted the staples on the top of the breastplate.

German, about 1550–1570.

Several examples of these helmets exist on the suits at Dresden.

From the collection of M: A. Pickert, of Nuremburg.

From the collection of M: E. Jouste.

From the collection of the Count de Nieuwerkerke.

310. Long Left-hand Tasset, of fourteen plates with genouillères attached, russet surface, riveted with brass-headed rivets. Dec. with plain lines. It is detachable at the ninth plate, and so could be adapted to be worn on horseback.

French, about 1660.

311. Closed Helmet, with blackened surface. The skull has a slight ridge. The chin piece opens down the side. Pointed umbril and salient falling bevor of two plates with oblong and circular apertures for ventilation, double gorget plates at the back, roped borders and row of brass-headed rivets following the line of the lower edge. Dec. with four sunk bands down the skull and band round the border etched with trophies of arms, musical instruments, etc., gilt. This helmet retains all the original quilted lining.

German, about 1540.

312. Fingered Right-hand Elbow Gauntlet, with roped edge and six metacarpal plates, scaled fingers. The borders studded with brass-headed rivets.

German, about 1630.

From the collection of M : E. Jouste.
From the collection of the Count de Nieuwerkerke.

313. Garde-Cuisse, the edge turned outwards and with double sunk border containing a row of steel-headed rivets which retain the leather lining (which still remains), the upper edge strongly turned over to a triangular flange. Dec. with six bands of fluting radiating from the bottom, dividing in the centre and then passing up to either top corner. In the two panels formed on either side are radiating flutings in the opposite direction.

German, about 1470.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in the "Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate viii.

314. Fingered Left-hand Elbow Gauntlet, with roped edge and five wrist-plates, scaled fingers. The border studded with steel-headed rivets. Dec.: none.

German, about 1630.

315. Heavy Left-hand Tasset, of six plates, from the suit **No. 305.** The top plate of the taces will fasten to the bottom plate of the tasset.

316. **Peasecod Breastplate,** opening down the front in the manner of a doublet and hinged on the back plate. It comes high in the neck, and has attached a single gorget plate. The borders are slightly roped, and down the front is a row of rivets imitating buttons. Dec. with vertical bands of classical figures and trophies of arms deeply etched, between these are medallions and festoons of drapery.

Italian, about 1600.

317. **Large Right-hand Pauldron** of six plates. A high upright roped neck guard is forged from the third plate, so also is the plate covering the shoulder blade. The borders are roped. Dec. with slightly sunk vertical bands and bordering 2¾ ins. wide, fully gilt.

Italian, about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in the "Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xii., Fig. 9.

318. **Windlass for an Arbaleste,** on the wheel and ratchet principle, the handle for winding is fitted on a square staple in the manner of a spanner; the ratchet is etched with a crossbowman, beneath which is the date 1600; the rim of the wheel is etched and gilt with scrolls. Attached is a strong cord to pass over the stock of the arbaleste.

German, Anno 1600.

319. **Pair of Stirrups,** of blackened iron, arched form and circular treads. Dec. with a pierced and interlaced arabesque design on the treads, containing spirally fluted bars with openwork below, the opening for the stirrup leather is formed beneath, to a key pattern.

German, about 1560.

320 & 321. **Windlass,** on the same principle as **No. 318,** but with the curved windlass attached with turned wood handle. The wheel is etched with stags and scrolls, arabesques on the ratchet. Attached is a strong cord of twine and leather to pass over the stock of the arbaleste.

German, about 1610.

322 & 328. Pair of Complete Legs, with roped borders and studded with brass-headed rivets. Dec. with bands of etching of trophies of arms, scrolls, and arabesques gilt.

Cuisses, are composed of eight plates detachable at the top plate, also at the seventh plate, the lower edge of which is finished in a slight roping. In such a manner the taces could be worn without the jambs and genouillères.

Genouillères, are of six plates, a heart-shaped projection guard the inside bend of the knee.

Jambs, of two pieces, fastened with hook and eye on either side.

Solleret, with rounded toe and composed of eleven plates.

French, about 1570.

323. Rapier, blackened hilt; octagonal fig-shaped pommel; slightly drooping quillons, widening at the ends, flat on the inside and coming to a ridge on the outside, single ring; thumb guard and locket fitting over the chape of the scabbard. The grip is of fish skin, mounted with rings and bars of iron. Dec.: none. The blade, 38¼ ins. long, of flattened hexagonal section, grooved, and inscribed—

M · A · E · L.

· · · · L · A · N · D ·

The scabbard of wood, covered with leather, with chape and ferrule of blackened iron; part of the leather belt still remains.

Spanish, about 1605.

This rapier is of especial interest on account of its preservation and completeness. The blackened hilt is scarcely rubbed and the blade retains its original surface and sharpness.

324. Rapier, russet hilt. Flattened cylindrical pommel, straight quillons, of flattened oval section, knuckle guard, and three bars. Dec. with masks and formal flowers incrusted in silver; copper wire-bound grip. The blade,

41½ ins. long, of flattened hexagonal section, trebly grooved at the hilt.

North Italian, about 1600.

325. Two-Handed Sword, of great proportion; spirally fluted fig-shaped pommel; straight quillon, 19½ ins. long and double ring guard, one within the other. The grip of wood covered with leather, 19¾ ins. long. Dec. with spiral flutings on the quillons and ring. The blade, 59 ins. long, with a strong recasso 19 ins. long, and with two lateral projections drooping towards the point. Roughly engraved with cross hatched ornaments. The running wolf mark in copper.

German or Swiss, about 1600.

326. Rapier, russet hilt; elongated pomme of diamond section. The knuckle bar turns outwards; single drooping quillon; bar and single ring; copper wire-bound grip. Dec. with cones at the end of the quillon and knuckle guard, the whole surface chiselled with plumage ornaments and incrusted with silver. On the reverse side of the pommel is an Italian shield of arms, and the inscription—

IÖ REI SV̈BER

in a strapwork panel, and the date 1606. The blade, 36½ ins. long, of flattened hexagonal section.

Italian, dated 1606.

The grip now on this rapier is modern and at least 1½ ins. too long. It gives the hilt ungainly proportions.

From the collection of M: E. Jouste.

From the collection of the Count de Nieuwerkerke.

327. Hand and a Half Sword. Spirally fluted fig-shaped pommel of knotted appearance; diagonally curved quillons, of diamond section terminating in a like form to the pommel; the ring of trefoil shape, and pas d'âne, the left side at the base projecting to a right angle, the right joining the trefoil ring in the centre. Attached also is the double knuckle guard joined by an S-shaped bar. The grip, of wood, covered with cord and leather.

Dec.: none. The blade, 40 ins. long, slightly curv back edged, and hollowed for 24 inches, and of flatte hexagonal section at the point.

Probably Swiss, about 1530.

328. *See* **No. 322.**

329 & 333. Pair of complete Legs, with slightly ro edge, studded with brass-headed almayne rivets. D with finely etched bands of interlaced strapwork orn ments, the ground covered with small scrollwork.

German, about 1560.

The tassets are composed of thirteen plates, and are complet in themselves as they are finished with roping and edging a the thirteenth plate, or could be shortened to five plates, th edge of which finishes in a like manner. The genouillère are of five plates, with heart-shaped plates guarding th inside bend of the knee. The jambs of two plates hinge down the outside. Square-toed sollerets of nine plates. Across the toecap is a narrow sunk band. These jambs and sollerets, though of the same country and period as the tasse and genouillères to which they are attached, do not belong, as the design of the etching differs very considerably.

330 & 332. Pair of Fingered Gauntlets, the pointed cuff of two plate hinged underneath. The edges roped and studded with flat-headed steel rivets; they are shaped to form facets, which continue down the six metacarpal plates and finish in a roped knuckle guard; scaled fingers and hinged thumbpiece attached. Dec. with a sunk escalloped band round the wrist, and chamfered and shaped bordering to the wrist plates.

German (Nuremburg), about 1550.

331. Curious Garde-de-rein, composed of overlapping plates rivetted on stout buff leather, giving the appearance of scales overlapping upwards. Each plate is etched with a scroll design, gilt; a round plate terminates each corner; the lower edge is finished off in a row of brass-headed rivets.

Probably Italian, about 1600.

The general form of the whole suggests the garde-de-rein such as are on the three-quarter suits of about 1650. However,

the etching and gilding is, in style and execution, earlier than that date. It is noticeable that the plates overlap upwards. That, however, can be explained by the fact that all blows struck at the wearer when mounted must be from below, so that the scales, placed as they are, would effectively prevent any pointed weapon entering from beneath or between them.

334. **Large wheel-lock Arquebus.** The stock of dark wood, inlaid with oval panels of mother-o'-pearl, engraved with horsemen, hounds, and views, the groundwork enriched with scrolls inlaid in brass. Octagonal barrel engraved with scrolls, and inscribed—

ANTE FERIT QVAM FLAMMA MICET.

and dated 1624. The lock plate, with sunk wheel, is inscribed—

ERTTEL

A. DRESDEN.

The hammer chiselled and pierced with two dolphins.

German (*Dresden*), *dated 1624.*

335. **Sporting wheel-lock Rifle.** The stock of pear wood, finely carved in low relief with huntsmen, boars, and hounds, and on the butt of the stock the initials I · M. Octagonal barrel, plain lock plate, the wheel of the exterior pierced with a small heart.

Flemish, about 1620.

336. **Rapier.** Flattened spherical pommel, straight spirally-fluted quillons, flattened quatrefoil ends, knuckle bow, cup guard, wire-bound grip. Dec. with pierced and interlaced scrolls, dolphins and masks, inscribed on a riband below LAVRENTIVS PALVMBO

DE NEAPOLI FECIT.

The upper edge is turned over at an acute angle section to catch the point of the adversary's rapier. A thin solid lining is riveted to the pierced cup, the rivet heads on the outside taking the form of small lion's masks. In

the interior is the chiselled plate or, as it was known Spain, the "*guardapolvo.*" The blade, 43¾ ins. long, flattened diamond section, suddenly widening, and groove within 9 ins. of the hilt, inscribed IN TOLEDO.

Italian (*Neapolitan*), *about 1660.*

337. Sporting wheel-lock Rifle. The stock of dar wood, inlaid with strapwork, panels of busts, landscape groups of fruit, flowers, and scrolls in engraved an polished stag's horn. At the base of the ramrod socke is engraved a musketeer in the costume of about 1625. Octagonal barrel, the lock plate engraved with Orpheu and animals, and bearing the inscription—

QVID · METAM · ORPHEVS · LIB · 4 · I · B

ANNO DOMINI 1664 ?

The wheel is on the exterior, and is covered with a pierced plate with knights tilting at the ring ; the same pierced ornaments on the hammer.

Italian, dated 1664 ?

By the decoration and form of the stock, an earlier date is suggested. It is most probably the case, and the present lock on the rifle has been made for it at a later date. The query mark after the date 1664 is on account of the extreme difficulty in deciphering the figures, on account of the rust oxidisation.

338. Rapier, russet hilt. Slightly facetted oviform pommel, knuckle guards, straight quillons, bar and ring of flattened oval section, wire-bound grip. Dec. with interlaced arabesques in gold and silver azziminia. The blade, 41¾ ins. long, of flattened diamond section.

Italian (*probably Venetian*), *about 1610.*

339. Sporting wheel-lock Rifle, of small bore. The stock of walnut, inlaid with scrolls and annular ornaments in engraved and polished stag's horn and mother-o'-pearl. Octagonal barrel, roughly engraved with scrolls, the lock plate with the wheel on the exterior similarly decorated.

Italian, about 1610.

340. Sword. The hilt of gun metal, partly gilt, of early 16th century form, wheel pommel, containing a portrait of Duke Frederic of Saxony at the age of 38. The quillons droop towards the blade, and are decorated in a like manner to the grip with formal flowers in low relief. The blade, 33¼ ins. long, 1¾ ins. wide at the hilt, tapering to a point and flattened diamond-shaped section.

In the style of about 1530.

From the collection of M: A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

341. Wheel-lock sporting Rifle, of small bore. Dark wood stock inlaid with hawks, animals, and annular ornaments in engraved and polished stag's horn and mother-o'-pearl, octagonal blued barrel, with cylindrical peep sight, engraved with three groups of scrolls, strap-work, etc. The lock plate, with the wheel on the exterior, engraved in like manner, and partly overlaid with plaques of engraved brass.

French or Italian, about 1605.

342. Rapier, russet hilt. Fluted oviform pommel, straight quillons, knuckle guard, and three bars of quatrefoil section, silver and steel wire-bound grip. Dec. with incrustations of small scrolls in silver, gilding on the interior. The blade, 41 ins. long, of flattened hexagonal section, grooved, and inscribed—

· DE TOMAS DE · AIALA ·

Italian, about 1620.

343. Wheel-lock Sporting Gun. The stock of dark wood, profusely inlaid with beasts and scrolls in engraved and polished stag's horn, partially stained green and red. At the base of the ramrod socket is engraved the figure of Lucretia. The butt is hollow and contains receptacles for five charges; the top plate now missing. The barrel partly octagonal, blued, and with remains of arabesques in gold and silver azziminia; the lock plate, with the wheel on outside, similarly decorated.

Probably Italian, about 1620.

344. Rapier. Flattened spirally fluted spherical pomm knuckle guard, and straight quillons, terminating rosette ends, wire-bound grip, cup guard, with stron flanged edge. Dec. with a pierced and chiselled flow ing scroll design introducing birds etc., similar ornamen tion on the inner plaque. The blade, 38¾ ins. long, diamond section, widening to a flattened point (known France as "*lame à spatule*," and in Italy as "*foglio olivo*"); the widened point was for delivering "stramazzone" or slashing cut across the face. It etched in two oval medallions, with the inscription—

CLEMENS · WIRSBERG

ME FECIT SOLINGEN

Scrolls above and below with the motto—

FIDI SED CVI VIDI, SOLI DEO GLORIA.,

("RELY, BUT BEWARE ON WHOM." "TO GOD ALONE BE GLORY.")

PRO PATRIA ET GLORIA.

(FOR FAITH AND COUNTRY.)

Italian, hilt about 1650.

345. Light wheel-lock Sporting Gun. The stock of walnut, finely carved in low relief, with oval and circular sunk panels of warriors, amorini and acanthus scrolls; the ramrod socket carved as a mythical reptile; the barrel partly octagonal and facetted, chiselled with scrolls and strapwork; the lock plate with the wheel on the exterior, having a double feed composed of pyrites holders formed as pillasters and acanthus scrolls.

Probably Spanish, about 1660–70.

346. Main Gauche Dagger. Flattened spherical pommel, straight spirally fluted quillons, with seal ends, and triangular knuckle guard, the edges flanged or turned outwards to receive the point of the adversary's rapier; wire-bound grip. The whole surface dec. with chiselled and pierced work of flowing scrolls, birds, etc. The blade, 15½ ins. long, partly back edged and serrated, with strong ricasso, pierced with two semicircular sword breakers.

Italian (probably Neapolitan), about 1650.

347. Circular Rondache, with roped border, slightly convex in form. The whole surface is dec. with a frieze 8¼ ins. deep, finely embossed and chased with an equestrian and infantry encounter, figures in quasi-classical costumes, a hilly landscape and town in background. Round the base of the central spike and round the border is a band of egg and tongue ornaments. 24¼ ins. diameter.

Probably French, about 1570.

This example is curiously like the fine shield in the Windsor Armoury, bordered as they both are with the egg and tongue ornament. There is also a strong resemblance in the drawing and tecnique of the figures in the battle scenes. Although Her Majesty's shield is in every way finer in workmanship, and retains its magnificent gold damascening, yet there is a great charm in the boldly executed figures in low relief in the shield before us. It may be safely stated that both are from designs of the same anonymous French artist.

There is no trace of gold or silver damascening on the surface of this shield. It is probable that it was originally blued or russetted.

In the Royal Armoury at Stockholm is a circular shield that even more closely resembles the shield before us, having the same wide band of combatting figures and the egg and tongue bordering. It forms part of the harness for man and horse made for King Charles the Ninth of Sweden, 1590–1600.

348. Main Gauche Dagger. Flattened spherical spirally fluted pommel, straight fluted quillons ending in floral knobs, and triangular knuckle guard with strong flange at the borders, fluted wire-bound grip. Dec. with a bold chiselled and pierced design of Amorini supporting a basket, scrolls, and bird. The blade, 15⅝ ins. long, of oblong section, widens to 3½ ins. at the hilt, and pierced with three circular holes forming sword breakers; the right edge serrated. It is boldly chiselled in low relief with the crowned two-headed eagle.

Italian (Neapolitan), about 1660.

349 & 350. Pair of Wheel-lock Pistols. The stocks of walnut; the oval pommels and ramrod mount of copper gilt, the end of the butt dec. in relief with figures of

Minerva ; pierced trigger guard. The barrels blued and partly octagonal. The lock plates have the wheel on the exterior.

Probably French, about 1650.

351. Breastplate, with strongly salient ridge down the centre, roped turnover, and roped gussets, attached by almayne rivets ; a short placcate is rivetted on at the base of the breast. A complete tace of one plate below the lower edge which finishes with a roping. Dec. with sunk V-shaped bands round the border. Two circular holes for the attachment of the lance rest on the right-hand side.

Probably German, about 1540.

352. Three-quarter suit of Armour, with roped border. Dec. with a band following the contour of the border, embossed with circular knobs about an inch apart, and etched in vertical bands and across the front with mermen, acanthus scrolls, and attributes.

German, about 1540.

Consisting of—

Breastplate, salient ridge, and of slight globose form, roped ridge, and roped laminated gussets, folding lance rest on the right-hand side.

Taces, of three plates.

Tassets, of nine plates.

Backplate.

Garde-de-Rein.

Espaliers.

Pallete.

Large heart-shaped Coudes.

Gorget of a different suit is with it, so also is the **Open Casque** with hinged ear pieces, high comb and engraved in vertical bands, gilt.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illus-"trations of Ancient Armour," by Joseph Skelton, F.S.A., Vol. I, plate xxi. It is there described as having belonged to Ernest the Pious, Duke of Brunswick, who signed the Ausburg Confession in 1530, and died in 1546.

353. **Heavy Breastplate,** with salient ridge and roped gussets attached by almayne rivets. A complete tace of one plate attached. Dec. with three radiating vertical bands, and bordering, etched with mermen, exotic birds, scrolls, etc.; black dotted ground.

German, about 1550.

354. **Morion,** with cheekpieces. See **No. 141.**

355. **Morion,** the skull of which is made in two halves, but the join cleverly concealed. It has a roped comb 4¼ ins. high, strongly curved brim, roped edge, and is studded round the base of the skull with a row of brass-headed rivets for the attachment of the lining. The whole surface is boldly etched with interlaced strapwork panels of figures and trophies of arms. On either side of the comb is a classic arch containing the figure of a horseman.

North Italian, about 1600.

356. **War Hammer.** The head is composed of two parts, (1) the strong pyramidical beak, on the reverse side of which is the hammer, of diamond section and with dentated face together with the two short straps carried down each side of the shaft; (2) the diamond-shaped spike widening to a rectangular socket, which fits over the end of the beak and hammer, and is secured in position by a rivet with pyramidical head. Dec.: none. Octagonal haft, shod with iron, 21½ ins. long.

German, about 1460.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

357. **Axe,** with straight-cutting blade, rectangular at the base. The top edge forms an acute angle with the cutting edge, and has a semicircular pierced projection. Dec. with deep etching. On one side the sacred monogram I · H · S in Gothic characters, on the reverse the letters M·A.

Probably French, about 1380.

358. Pear-shaped Morion of blackened steel. Slightly roped border. Dec. with embossed vertical panels of trophies of arms, the groundwork composed of terminal figures, strapwork, cornucopiæ, etc.

Italian (Milanese), about 1620.

The strap borders of the panels still retain slight traces of arabesques in gold azziminia damascening, as do some of the details of the trophies of arms. Unfortunately the surface is pitted with rust and much rubbed. Though the embossing is somewhat rough, the plating and damascening must formerly have been rich in colour and effect.

359. War Hammer. The head is composed of two parts, (1) the "bec du falcon," and on the reverse side the hammer head of diamond section; (2) the spear-shaped spike, coming to a facetted knob, and then widening to a rectangular socket, fitting over the centre of part 1 and continuing down the haft in narrow straps for 15½ inches. Dec. with etched designs of portrait medallions, scrolls, etc., in the style of Ercolo-da-Fideli, gilt and blued, the haft covered with velvet and having a moulded facetted pommel of gilt steel.

Italian, about 1490.

360. War Hammer. The head composed of one piece, with fluted drooping beak, and on the reverse side a square-shaped hammer head. Facetted leather-covered haft, studded with brass-headed rivets.

Italian, about 1630.

361. Breastplate, of peascod form, with roped turnover at the top, and sunk V-shaped band. The gussets wanting. The whole surface is decorated with deeply etched leafy scrolls, and with a grotesque winged figure in the centre.

North Italian, about 1600.

362. Casque, with earpieces, russet surface. The skull is conical, the apex bends backwards and is of two halves joined with flush-headed rivets on either side, the tail piece and umbril are pointed; hinged earpieces. Round the border is a sunk band, the extreme edge turned

under and roped. Dec. on the skull with four embossed fleur-de-lys, these and the borders partly gilt. The bottom plates of the earpieces missing.

Italian (Venetian), about 1590.

363. Breastplate, of peascod form, russet surface. It comes high in the neck, has two gorget plates, and opens down the front, along which runs a row of conical-headed rivets in representation of a buttoned doublet of the first years of the seventeenth century. The tace plate, in one with the breastplate, and is cut in scallops also in imitation of the civil dress. Dec. with roped borders, partly gilt; brass-headed rivets follow the contour of the border.

French, about 1610.

364. Morion. The skull has a comb 3¾ ins. high, but it is made in two halves, the join being cleverly disguised; strongly curved, sloping brim, the border turned under to a roping. Round the base of the skull is a row of brass-headed rivets. The whole surface is deeply etched and parcel gilt, with a trellis design forming quatrefoil panels containing trophies of arms, etc.

Italian, about 1610.

365. Three-quarter Suit of Armour. Dec. with roped border and slightly sunk bands round the contour of the edges; studded with steel-headed rivets.

German, about 1540–50.

Consisting of—

Breastplate with slight tapul, the surface formed into four facets, slightly roped turnover, and roped and laminated gussets.

Tace of one plate.

Tassets of seven plates.

Backplate.

Garde-de-Rein of one plate.

Pauldrons.

Rere and Vam Braces.

Coudes.

Mitten Gauntlets.

Gorget of four plates.

This suit presents an interesting feature in connection with its vambraces, which are embossed out on the top edges to fit closely to and protect the lower part of the coudes. The staple on the front of the breastplate passes through, and supports the tilting mentonière when in use.

365A. Closed Helmet. The skull is slightly ridged and comes to a conical point. The chin pieces open down the front and are hinged at the sides; the vizor and bevor of one plate are pierced with oblong apertures forming the occularium, and have small circular holes for ventilation. The lower edge of the helmet is hollowed to a rim to fit the top of the gorget.

German, about 1520.

366. Morion, entirely forged from one piece. The skull has a roped comb 4⅛ ins. high; the brim strongly curved, and sloping, and the border turned under to a roped design. The whole surface of the skull is deeply etched in radiating bands, with trophies of arms and plain borders, parcel gilt. On either side of the comb a circular panel of a Romanesque warrior. Round the base of the skull a row of brass rosette-headed rivets for the attachment of the lining. Brass shield-shaped plume holder.

Italian, about 1600.

367. Extra Bevor or Tilting Vizor for a helmet; the edges are slightly embossed in order that the strap for its attachment may pass more easily. Single gorget plate with roped border; sunk band, studded with brass-headed rivets.

German, about 1600.

368. Circular Rondache, of convex form, with roped edge and central spike. Dec. with eight bands radiating from the centre, and borders etched with trophies of arms, etc. 21 ins. diameter.

Italian, about 1610.

369. Tilting Mentonière or Bufe, with one falling plate at the top, along the border of which is a row of pierced ornament; the edge turned over to a roping. Across the front runs a roped hollow made to fit the top ridged turnover of a breastplate. Stamped with Nuremburg mark.

Germany (Nuremburg), about 1550.

370. Steel Plaque, from the cantel of a saddle. Dec. with scale pattern borders, and embossed and chased with seated male and female figures, upholding in their hands two monsters which are suspended from a pillaster between the two figures; trophies of arms and drapery on the background.

Italian, about 1570.

The present surface on this plaque is of a dark russet colour owing to the rust oxidisation, but in the depths of the embossing can still be seen remains of the gold and silver overlaying and damascening.

371. Knife Sheath, of blackened iron. Embossed, chased, and pierced in three panels; the top one with a man holding an axe, surrounded by eight spiral curls; the next panel with the double-headed eagle, similar spiral ornaments; the last panel a grotesque mask; on the back are emblems, and the letters C. S.

South German, about 1630.

372. Halberd of the Guard of Louis XIV. of France. The axe blade has a waved edge, the beak formed as a trident, with waved blade, and broad spike with strong ridge and waved edge, circular moulded haft socket. Dec. with a circular panel in the centre of the halberd, chiselled in high relief and gilt with the sun in glory, the emblem adopted by King Louis in the year 1666; above this, at the base of the blade, chased in low relief, is a fleur-de-lys. Iron ferrule to the haft.

French, about 1670.

373. Vizor of a helmet. Finely embossed as a grotesque face, with hooked nose and moustachios.

German, about 1530.

374. Vizor of an Armet, russet steel. Embossed with a grotesque mask with moustachios. The oculariæ are formed by two narrow curved piercings in the eyebrows. Border etched and gilt, with trophies of arms, floral scrolls, etc.; the details of the face are executed in a like manner.

Italian, about 1535.

The vizor has been hinged to the skull by a hinge and staple attachment beneath the plate, as in the armet No. 513.

375. Partisan, with ridged blade, and with double crescent projections at its base, facetted haft socket, with two turned rings. The blade dec. with engraved equestrain figures combatting, and acanthus leaf scrolls.

Probably Polish, about 1680.

In form the partisan is of an earlier type, but the engraving, from the costume and style, cannot be older than the date given.

376. Knife Sheath, of blackened steel. Embossed, chased, and pierced in three panels; in the top one a man holding an axe, the next panel has a bifcandated mermaid, and the last panel a man and woman embracing. A shield embossed on the back with a shield of arms and the initials B. K. and the date 1624.

South German, dated 1624.

377 & 378. Pair of Pauldrons, of five plates. The borders roped, and the contour of the edge studded with brass-headed rivets. Dec. in bands and bordering, etched with spiral scrolls, etc., gilt. Over the shoulder blades is etched and gilt a spirited scroll design. Stamped with the Augsburg mark.

German (Augsburg), about 1550.

379 & 382. Pair of Cuisses and Genouillères. Dec. with roped borders and "Maximilian" fluting.

German, about 1530.

The cuisses are of two plates. At the top are seven rows of fluting running parallel with the roping of the border, then

radiating from the knee, are other flutings, meeting the border fluting, at right angles. The genouillères are of five plates, with large oval plates guarding the inside bend of the leg. To these have been fitted jambs and fluted rollerets, but they are of modern manufacture.

380. Circular Vamplate, for a tilting lance. The edge chamfered in facets, the contour of the border followed by a row of brass-headed rivets, to which was attached the leather lining. Dec.: none. Stamped with the mark of Augsburg. 11¼ ins. diameter.

German (Augsburg), about 1600.

381. Another, nearly similar. Dec.: none. 12⅛ ins. diameter.

German, about 1590–1600.

382. See **No. 379.**

383. Set of Tilting Pieces. The borders ded. with double bands and chevrons, etched and gilt with the pomegranate, and interlaced scrolls, etc.

German, about 1560.

Consisting of—

Extra breastplate, with slight ridge and oblong piercing on the right-hand side, in which was fixed the lance rest. Attached at the lower part by three rivets is the placate, and to this the tace of one plate, finishing on the right-hand side with etching and a row of brass-headed rivets. At the top of the breastplate, and fastened by two square-headed nuts, is the mentonière, and over this the grande garde, reinforcing the left breast and shoulder.

Left-hand tuile or tasset of one plate with strong flattened ridge down the centre and on the left-hand side. Dec. with double border of conventional foliage and zig-zag ornaments, etched and gilt, and studded with brass-headed rivets.

Left-hand Gauntlet. Short cuff, with roped edge, the inner plate hinged at the top, five plates over the back of the hand, the sixth plate roped, the seventh with escalloped borders, finishing over

the knuckles, hinged plate for the lower part of the thumb. On the outside of the cuff is a circular screw hole, to which could be attached the reinforcing piece.

Open Casque, with earpieces. The skull is of elegant keel form with umbril and tail piece of the same proportion, the earpieces are hinged. The right-hand one has unfortunately lost part of its border—both of them have lost their second plate—to which was attached the chin strap. The border of the helmet is turned under and moulded to a roped form.

Left-hand Pauldron of six plates. Attached to the third plate is an upright shoulder guard 3½ ins. high. Dec. with double sunk bands and chevrons round the borders, and a hammered floral scroll design over the shoulder blade etched and gilt with pomegranates, etc. Studded with brass-headed rivets.

Pair of Jambs, hinged on the outside, the insides are not completed; the lower border roped.

Short Cuisse and genouillère of three plates. Heart-shaped panel guarding the bend of the knee.

Grande Garde, or reinforcing plate for the left elbow, the edge is chamfered, the whole surface shaped to four facets.

The bridle tilting gauntlet, long cuff and finger guards of three plates, thumb guard of two plates, the cuff hinged at the top, and fastening below with a catch.

Bridle Gauntlet. The cuff is bell-shaped and facetted, swelling to take in the thumb. Finger plate of one part.

Demi-chanfron, with crinet attached, the edges roped. In the centre of the forehead is a brass plume holder, and a shield of arms bearing

Gules, a pair of stag's horns, Or. It would seem to have belonged to one of the family of Von Hurnheym, of the Duchy of Schwabia, whose badge appears also to have been the pomegranate, which fruit is the main ornament of the etched and gilt borders.

These tilting pieces are now placed together, although they have no foundation suit to which to attach them.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A.

The suit to which these interesting tilting pieces belong is in the possession of the Duke of Newcastle at Alnwick Castle. The suit is fine and complete; the breastplate much resembles the form of the reinforcing plate that is here shown, but has four lamina plates at the base. The Alnwick suit is illustrated in "The Defensive Armour of the Mediæval Times," by R. C. Clephan, page 142. Mr. Clephan states that the gorget, one gauntlet, both jambs, and sollerets are restorations.

384. Cantel Plate of a Saddle. The edges were originally turned over to a right-angle, as in **Nos. 387** and **388**, but in this example have now been hammered flat. Dec. with coarse embossing of classical figures, scrolls, etc. The surface is now bright.

Probably German work, about 1590.

385. Small Shield-shaped Plaque, with roped border. Dec. with an eight-petalled ornament in the centre in slight relief; the ground etched with lions, gilt.

French, about 1570.

It originally formed the centre ornament to a chanfron, as in No. 537.

386. Triangular Powder Flask, of wood covered with tooled leather, the mounts are of russet iron. Dec. with scrolls in gold azziminia, on the front is a pierced appliqué plaque of russet iron, embossed with two figures of Romanesque warriors, the one mounted, the other laying disarmed on the ground. The details of the armour, harness, etc. plated and damascened with gold azziminia. Silk cords with tassels attached.

Italian (Milanese), about 1590.

387. Cantel Plate of a Saddle, composed of two plaques of russet iron. Dec. with an embossed and chased subject—the Conversion of the Emperor Constantine; enriched with gold and silver azziminia damascening.

Italian, about 1570–80.

388. Cantel Plate of a Saddle, of russet iron. Dec. with three oval panels of strapwork, embossed and chased with allegorical figures of Fortune, Europa and the Bull, and Neptune in a car drawn by dolphins; terminal winged figures on the groundwork. The whole work is enriched with gold plating and azziminia damascening.

Italian (Milanese), about 1580.

389. Dragon. The stock of walnut, curved in the butt, and inlaid in bands with hunting subjects in engraved and polished stag's horn. The end of the butt and band along the top of the stock of gilt iron, finely etched with an interlaced strapwork design. The barrel, 10½ ins. long, 1¼ ins. diameter, is partly fluted and chiselled at the muzzle with a grotesque dragon mask. Blued lock plate, the wheel on the exterior with gilt pierced and engraved case and hammer. The trigger is hinged, and can be unfolded, to give an easier grip.

German, about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxvi., Fig. 2.

From this word is derived the name dragoon, those soldiers having been originally armed with this class of weapon.

390. Circular Rondache, with roped edge and ridged band round the border, slightly convex centre. Dec. with an appliqué head of Apollo, embossed in high relief. The ground of the shield embossed in low relief, representing the rays of the sun. Around the border are appliqué brass feathers. 18¾ ins. in. diameter.

Probably French, 1670.

There is every indication that the shield is of later date than would be supposed from a cursory glance. It is probably French, temp. Louis XIV., whose cognizance it bears—the sun in glory.

391. Sword, blackened steel hilt. Inverted pear-shaped pommel, quillons drooping towards the blade, and large single ring, facetted, platted wire grip. Dec. with fine flutings, and chiselled egg ornaments. The blade, of diamond section, 38 ins. long, with strong ricasso, engraved with lines.

Probably French, about 1570.

392. **Wheel-lock Sporting Rifle,** of small bore. The stock of walnut, inlaid with St. George and the Dragon, hounds, and scrolls in engraved and polished stag's horn, and partially enriched with inlays of mother-o'-pearl; one of the oval panels engraved with a coat of arms. The barrel octagonal, and entirely chiselled in low relief with vases and scrolls, the ground gilt. The lock plate gilt, with the wheel on the exterior; the hammer formed as the head of a monster, chiselled in low relief and partly gilt.

German about 1600.

393. **Wheel-lock Sporting Rifle.** The stock of dark wood, inlaid on the butt in polished, stained, and engraved stag's horn, with subject being the Conversion of Saul; panels of hunting subjects, etc. By the ramrod socket is a panel engraved with the figure of Lucretia, and by the end of the butt an engraved oval medallion with the head of Francis I.; this, however, is a modern addition. The barrel octagonal, watered, and incrusted with scrolls, etc. in silver; the lock plate engraved with scrolls, the wheel outside, and cased in engraved copper gilt.

Italian, about 1600.

394. **Wheel-lock Sporting Rifle,** of large bore. The stock of walnut is inlaid with polished stag's horn, showing engraved figures in classical attire, boar hunting; an oval panel under the trigger guard, inscribed— N. 17. Octagonal barrel; the lock plate engraved with floral scrolls; the wheel in the interior.

German, about 1630–40.

The lock plate must be a later addition. It is about 1670, and was not the lock made for the rifle, as on close inspection it will be noticed the stock has been considerably made up to fit the lock.

395. **Wheel-lock Rifle,** of small bore. The stock is of light wood, curiously inlaid with engraved brass, mother-o'-pearl, and stained ivory. The barrel is octagonal, plated in three places with engraved brass, as is the lock plate, hammer, etc.; the wheel is on the exterior.

German (possibly Tyrolese), about 1650.

396. Sword. The grip and pommel of one piece in ivory, secured by three silver-headed hollow cylindrical rivets. The quillons of bronze gilt, oblong in section, widening at the ends, and coming in an acute point over the blade. Dec. with arabesques in low relief. The blade, 34 ins. long, of flattened hexagonal section, facetted towards the hilt, etched and partly gilt, with two circular panels, the one containing the crowned eagle and above it the monogram AR. An oval shield at the base contains the arms of the Elector of Saxony. The following inscriptions are on oblong panels—

RECTE · FACIENDO · TANDEM BONAM

NEC TIMERE NEC TIMEDE

("NEITHER RASHLY NOR TIMIDLY.")

NEMINEM TIMEAS CAVSA TRIVMPHAT

GOT MIT VNS.

("GOD WITH US.")

The hilt of this sword is of Turkish fashion and make. The blade of German (probably Solingen) make, and of the 1st half of the 17th century. The blade must have passed into the Constantinople market through the Venice traders, by whom it was selected and mounted on account of its high quality of workmanship.

From the collection of *M. Baur.*

From the collection of the Count de Nieuwerkerke.

397 & 398. Pair of Wheel-lock Pistols, the stocks of dark wood with globular pommels closely inlaid with scrolls and figures in stag's horn, engraved near the lock plate with the initial H. S. V. E., and the date 1578, the lock plates, plain with the wheel on the exterior, barrels partly octagonal with the date 1577, and an engraved number—53.]

German, dated 1578.

399. Wheel-lock Pistol. The stock, with fluted ball pommel, of walnut, inlaid with grotesque figures, scrolls, animals, etc., in engraved and polished stag's horn. Barrel partly octagonal, slightly belled at the muzzle. Stamped with an armourer's mark. The lock plate stamped with an armourer's mark and that of the City of Nuremburg. The wheel on the exterior

German (Nuremburg), about 1580.

400. **Wheel-lock Pistol.** The stock of walnut wood, with spherical pommel, inlaid with a flowing scroll, with trefoils in engraved and polished stag's horn; the pommel is enriched with a lion's mask, and bands of strapwork in copper gilt. Barrel partly octagonal, blued, chiselled, and gilt, with two bands of acanthus leaves. It is stamped with an armourer's mark and the mark of the City of Augsburg. The lock plate has the wheel on the outside, the case of which is pierced and gilt.

German (Augsburg), about 1600.

401 & 409. **Pair of Wheel-lock Pistols.** Ebony stocks, with spherical pommels, inlaid in bands of polished and engraved stag's horn. Partly octagonal blued steel barrels stamped with the armourer's mark and with arms of Augsburg. The lock-plates blued, one bearing the armourer's mark and the mark of the City of Nuremburg. The wheel is on the outside of the lock plate.

German (Augsburg), about 1600.

402. **Wheel-lock Pistol.** Facetted pear-shaped pommel, the stock of dark wood inlaid with small hunting scenes, grotesque figures, scrolls, etc. in engraved, stained, and polished stag's horn. The barrel is partly octagonal. Dec. with a boar hunt and Romanesque figures and scrolls in gold azziminia. The lock plate and wheel, which is on the outside, deeply etched with arabesques, gilt ground.

German (Augsburg), about 1605.

403. **Main Gauche Dagger.** Flat spherical pommel, spirally fluted, straight quillons, and triangular knuckle guard, with strongly flanged edge to catch the point of the adversary's weapon, leather-covered grip. Dec. with a chiselled and pierced design of floral scrolls. The blade, 16¾ ins. long, partly back edged, widening to a ricasso at the hilt 1¼ ins. wide, and pierced with the emblem of the Knights of Santiago, below which is roughly engraved the double-headed eagle.

Spanish, about 1650.

404. Double-barrelled Wheel-lock Pistol. The stock of dark wood, with oviform pommel, inlaid with bands of polished stag's horn, engraved with fruit, flowers, and scrolls. Barrels octagonal, and with moulded muzzles. They are arranged one above the other, and are inscribed and dated H. S. 1554. The lock plates are placed on either side of the stock. The wheels are on the exterior, and are cased in bronze gilt engraved with the double-headed eagle.

German, dated 1554.

405. Main Gauche Dagger. Spherical pommel, straight, spirally-fluted quillons, and circular bombé knuckle guard, wire-bound grip. Dec. with a pierced and chiselled design of a shield of arms, scrolls, and birds. The blade, 19¼ ins. long, partly back-edged, the point of flattened diamond section, ricasso with the initials A. M.

Spanish, about 1640.

406. Wheel-lock Pistol. The stock of walnut, with flattened, spherical pommel. Dec. with scriptural and allegorical designs inlaid in engraved and polished stag's horn. Russet iron barrel, partly octagonal, profusely incrusted with cherubs' heads, festoons, etc., in silver. The lock plate decorated in a like manner.

Italian, about 1600.

407. Wheel-lock Pistol. The stock of walnut, depressed ball-shaped pommel. Dec. with annular ornaments and scrolls in engraved and polished stag's horn, the barrel facetted at the lock. Lock plate plain. The wheel is on the outside.

German, about 1610.

408. Wheel-lock Pistol. The stock of walnut wood, inlaid with figures of amorini and satyrs, scrolls, etc. in engraved and polished stag's horn and stained ivory. The pommel is formed entirely of polished stag's horn, spherical in form, and with three turned ridges. Barrel

partly octagonal, engraved near the lock with a vase and scrolls, and stamped with an armourer's mark. Blued lock plate, with the wheel on the outside.

German, about 1600.

410 & 411. Pair of Wheel-lock Pistols. The stocks of dark wood, with globular pommels. Dec. with figure subjects of Leda and the Swan, scrolls, etc., in polished and engraved stag's horn. The pommels capped with gilt lions' masks at the end. The barrels, partly octagonal, are inlaid with arabesques in gold and silver azziminia. The lock plates decorated in the same manner; wheel on the outside.

German, about 1600.

412 & 413. Pair of Bronze Stirrups, in arch form. Oval treads with two bars. They are decorated down the sides with terminal figures of monsters supporting a pillaster, and above are baskets of fruit.

French, about 1630.

414. Buckler, of blackened iron. Rectangular in form, but is wider at the top than the bottom. It swells to a curved ridge down the front. In the centre is a hook, and outside there are two rows of bars of semi-circular section, raised about ¼ of an inch from the surface in order to catch the point of the adversary's rapier or sword. Round the border is a row of rivets for the attachment of the lining, which still remains. A cylindrical hollow grip in the interior.

Spanish, about 1530.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

The small buckler of this form, No. 268, closely resembles this example, except as regards the arrangement of the sword-breaking bars.

415. Grande Garde, or extra tilting shield for protection of the left shoulder, chest, and neck. The outside surface is broken up by trellis bars passing across from side to side.

Spanish, about 1600.

416. Three-quarter Suit of Armour, with roped e
Dec. with sunk vertical bands, and borders of b
steel n a blackened ground.

German, about 1550.

Consisting of—

Open Casque, with hinged earpieces. The skull h
roped comb, and a hinged and pointed umbril.

Gorget and espaliers combined, of nine plat

Fingered Elbow Gauntlets.

Breastplate, with V-shaped roped turnover s
roped laminated gussets.

Backplate.

Taces, of three plates.

Tassets, of seven plates.

417. Cabasset Morion. The skull has a small stem at th
apex, sloping curved brim; round the base of the skul
is a row of brass-headed rosette rivets, and a brass shield
shaped plume holder at the back. Dec. with fou
vertical bands of oval panels of warriors, and interlace
strapwork, etched and gilt. The groundwork covere
with figures and trophies of arms; parcel gilt.

North Italian, about 1590.

418. Another, almost similar.

419. Embossed and Chased Lion's Mask. A wreath
of laurel in relief passes across the forehead.

Italian, about 1650.

This may have formed part of the vizor of a helmet, but unfortunately it has been cut away at the sides. It would be impossible to determine its original shape.

420. Grotesque Vizor, of an armet, in russet iron, embossed with a hooked nose and large moustachios. The occularia are formed by slits in the eyebrows. Dec. with small bands, etc., etched and gilt.

Italian, about 1550.

421. Open Casque of classical form, with high roped comb and hinged ear pieces. Dec. with an embossed form, shaped as five oak leaves on either side of the skull, gilt; on a russet ground, engraved with a Maltese cross and leaves, sunk borders, roped and gilt. The ear pieces have scaled straps.

Italian, about 1580.

422. Spontoon or small partisan, the blade with strong ridge partly russeted, and embossed with a circular bombé panel. Dec. with trophies of arms, scrolls, and medallions inlaid in silver, facetted haft socket, with traces of gilding. Fluted haft.

Italian, about 1680.

423. Two-handed Sword, blackened hilt. Facetted cylindrical pommel, drooping quillons, ending in spiral curls, a ring guard on either side, containing a fleur-de-lys shaped shell, leather covered grip, 12¾ ins. long. Dec.: none. The blade of flat diamond section with flamboyant edge, strong ricasso, and two lateral projections, covered with leather, 50 ins. long.

German, about 1630.

424. Boar Spear with bay-leaf shaped blade, and small lateral projections. Circular haft socket. Dec. with appliqué bands of brass, with fleur-de-lys border and scrolls. The haft spirally bound with leather thongs and with brass headed nuts.

Probably Polish, about 1630.

425. Sword, the hilt blued. Flattened conical pommel, single quillon, thumb guard, and knuckle guard. Copper-wire bound grip. Dec. with escallop shell flutings, etc. The blade curved, back-edged, and doubly grooved, the cutting edge serrated, also serrations partly down the back. 25¾ ins. long.

German, about 1610.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate lxv., Fig. 4.

426. Pike, with gun-metal head, with intricate pierced cutting, octagonal haft socket, the spike of diamond section tipped with steel.

English, about 1660.

427. Two-handed sword. Fluted mushroom shaped pommel, diagonally curved quillons, of riband design at the extremities ends, and ring guard on either side, the grip, 22½ ins. long, covered with leather and velvet. Dec. with chiselled monsters' heads on the quillons and rings. The blade of lozenge section, 50 ins. long, with strong ricasso covered in wood and leather. It has two curved lateral projections, 4 ins. from the hilt.

German, about 1530.

428. Pike, bay-leaf shaped head of gun metal, pierced with stars and circular holes; octagonal haft socket, the spike of diamond section, tipped with iron. Dec.: none. The haft painted in spiral bands.

English, about 1660.

429. Sword, blackened hilt, the pommel shaped as a cockle shell, knuckle guard, quillons curving in reverse directions, thumb ring guard and shell, wire-covered grip. Dec. with spheres at the ends of the quillons, etc. chiselled with basket work. The blade, 2 ins. broad, curved, back edged and falchion shaped. Trebly grooved. 25 ins. long.

German, about 1600.

430. Cabasset. Pear-shaped skull, narrow straight brim, bordered by a roping. Round the base of the skull is a row of brass rosette-headed rivets for the attachment of the lining strap. Dec. with vertical bands and bordering, etched and fully gilt, with knotted and interlaced ornaments, the panels enclosed by the bands, russetted, and each etched and gilt with an oval medallion of a Roman figure in a frame formed of bifurcated monsters. Brass shield-shaped plume holder.

Spanish, about 1590.

431. Closed Helmet. The skull is flattened and finely corded down the centre. The chin piece is fastened down the front and has a circular design of holes on either side for

hearing purposes. The visor and bevor in one and of "bellows" form pierced with thirty-two holes for ventilation, and two slits forming the occularia. The bottom of the helmet is finished in a hollow roping made to fit the top plate of the gorget and so permitting rotatory motion of the head. Dec. on the skull with twelve rows of fluting; vizor worked on brass rosette-headed studs.

German, about 1530.

432. Armet. The skull plain, with a flattened row of five flutes running down the crest. The chin piece opens down the front, hinged at either side a little behind the vizor pivots. The vizor and bevor in one piece, of fine salient form, a slit forming the occularium, horizontal and perpendicular piercings for ventilation. The lower edge of the helmet is turned under to fit the top plate of the gorget, at the back is a small upturned hook. Dec. with a fine border of a pomegranate frieze design, etched and gilt.

Italian, about 1520.

433. Closed Helmet. The skull is entirely fluted, and has a comb formed as a double row of roping, from the centre of which comes a scaled edge. The chin pieces open down the front, and are hinged below the vizor pivots. Vizor and bevor in one and of "bellows" form, piercings forming the occularia and for ventilation. The lower edge of the helmet is hollowed to a roping to allow it to fit over the top plate of the gorget.

German, about 1520.

The comb of this helmet shows a remarkable example of the armourer's art and power. For cabling or roping the quality of workmanship could not be surpassed, and it is as fine if not a finer test to hammer out from the same piece of metal both the skull and the elaborate triple roping, here before us, as to forge the high combed Italian morions of the end of the 16th and beginning of the 17th century.

434. Closed Helmet. The skull is entirely fluted, and with roped crown. Three neck plates at the back, chin piece opens at the side, the lower edge slightly roped. The vizor and bevor in one plate and of bellows form,

with oblong piercings for the occularia and for breat purposes. Two groups of twin holes in the skull attaching of the crest. Dec.: none.

German, about 1530.

435. Closed Helmet. The skull entirely fluted and witho ridge or comb, the chin piece opens at the side, there a tail piece of three plates. The vizor and bevor in one and of pointed armet form, with two slits formi the occularia, and oblong slits and circular piercing f ventilation. Dec.: none.

German, about 1520.

436. Closed Helmet, the skull having five ridges on eith side in the manner of fluting. The chin piece opens dow the side. Tail piece of two plates, the vizor and bevor one, with two slots forming the occularium; strongl salient below with 10 upright piercings for ventilatio Dec.: none.

German, about 1530.

437. Closed Helmet. The skull has a low, roped comb slightly sunk on either side. The chin piece is curious hinged below the vizor pivots, very narrow in front, i the manner of the ear pieces to an open casque. This made up for in the way in which the bevor extends wel over the chin. The vizor fits into the bevor, and i pierced with occularia and twelve slits for ventilation. Dec. with narrow borders of terminal figures, etc., etched, the ground blackened. The lower edge of the helmet i finished in a hollow roping, to fit the top plate of the gorget.

German, about 1540–50.

438. Closed Helmet, with keel-shaped skull, chin piece opening down the side, vizor and bevor pierced with occularia, and longitudinal piercings for ventilation. Dec.: none. Copper gilt plume holder at the back.

German, about 1590.

439. Heavy closed tilting helmet. The comb is high and slightly roped. The chin piece opens down the sides. The bevor, of great thickness, reinforces the front of the skull, pierced with two narrow occularia, lying 1½ ins. back from the top of the bevor, which is thick and pierced on the right-hand side with thirty-two small circular holes for ventilation. Two gorget plates at the back—single plate of greater depth in the front—the contour followed by brass-headed rivets.

German, about 1590.

This helmet retains much of its original lining.

440. Complete Gorget, the front plate slightly pointed. A sunk band following the contour of the border, studded with steel-headed rivets. Dec. with etched floral ornaments, gilt, the centre panels blued.

French, about 1630.

441. Gorget, entirely gilt, the contour of the border followed by a row of brass-headed rivets. Dec. with vertical bands of etching, with two oval panels of Mars and Hercules, trophies of arms and scrolls.

Italian, about 1610.

A gorget of this description and form was not worn with other body armour, but with a quilted or buff coat. This example, from its lightness and richness of colour, suggests a military parade rather than hard fighting. The gorget, a small affair of gilt copper, was worn by officers as an insignia of rank as recently as 1830.

442. Right-hand Gauntlet, with slightly belled cuff hinged at the side, articulated wrists of seven plates, and scaled fingers. Thumbpiece attached. Dec. with bands of floral scrolls etched, and studded with brass-headed rivets.

German, about 1570.

Refer to **No. 520.**

443. Chanfron, with hinged crinière attached Dec. with a serrated ridge down the front. The line of the

border is followed by a row of brass-headed rivets, centre spike and rondel wanting, brass hinge to the crinière.

German, about 1460–70.

444. Right-hand Mitten Gauntlet, with arched cuff, of one plate, rivetted on the inside, three metacarpal plates, double finger plates formed of four semi-circular ridges, and thumb-plate of two parts, hollowed to receive the thumb. Dec. with slightly sunk bands of etching with birds and arabesques, gilt.

Italian, about 1550.

From the collection of M: Henry Courant.

From the collection of the Count de Nieuwerkerke.

445. Circular Buckler. Round the border is appliqué, a narrow band, 1 in. wide, flanged outwards on the edge to catch the point of the adversary's sword; in the centre is a deep boss, in which is the grip. Around this are arrayed appliqué crescents and bombé circles, one of them fitted with a hook. 15 ins. diameter.

Spanish, about 1600.

446. Breastplate of globose form, backplate, taces of four plates, and long tassets of eight plates. Dec. with roped and laminated gussets and "turnover," the surface ornament being triple bands of flutings. Between these and in a band across the front of the breast are etchings of shamrocks, roses, figures, and acanthus leaves. In the centre band the sacred initials I . H . S .

Probably Italian, about 1535.

Put with this breast and back plate is a plain fluted gorget of about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The "Engraved Illustrations of Ancient Arms and Armour," by John Skelton, F.S.A., Vol. I., plate 18.

446A. Closed Helmet of somewhat unusual form. The skullpiece entirely fluted, and with three-roped combs,

3 ins. apart. The chin piece opens down the sides; the vizor and bevor of "bellows" form, with longitudinal occularia and breathing apertures. On the summit of each ridge is a line of roping. Round the neck is a hollowed roped band to fit over the top plate of the gorget. Below this again is attached a gorget plate, fluted, roped, and studded with steel-headed rivets.

German, about 1540.

From the collection of M: A. Courrelet.

From the collection of the Count de Nieuwerkerke.

447. Demi Chanfron, with crinière. Inside the outer edge is a line of brass-headed rivets, a shield in front, with gilt plume holder. Attached to the chanfron is the main-faire of eleven plates, the borders etched with scrolls and floral emblems.

German, about 1580.

448. Circular Rondache with roped border. In the centre and around the shield are five appliqué bosses, and from the centre of each is a pyramidical spike; between these are rivetted six leaf-shaped bands. Dec. with a deeply etched design of scrolls, etc., occupying the whole surface, 23¼ ins. diameter.

German, about 1560.

449. Falling Bevor or "bufe," used in conjunction with an open casque. Composed of three plates, the top one roped and pierced with a row of circular holes and cruciform apertures for ventilation. To the lowest plate is rivetted a nasal bar that would protect the face when the two plates are lowered. Dec. with slightly embossed leaf ornaments.

German, about 1540.

450. Gorget, of four plates, finishing with a roped border. Attached on either side are espaliers of six plates. Dec. with slightly sunk borders and roping.

German, about 1580.

451. Bridle Gauntlet. The cuff is bell-shaped and facetted formed of two plates fastening down the side. The

knuckle and thumb plates are forged from one piece, roughly shaped to the closed fist. Dec. with etched bands of trophies, etc. Blackened ground.

German, about 1560.

452. Breast and back plate, of slightly globose form, ridged. On the right-hand side of the breast are four staples with oblong holes, on which was fitted the lance rest. Dec. with roping round the armholes and round the top border.

Italian, about 1515.

453 & 457. Pair of cuisses and genouillères. The cuisses are composed, besides the main plate, of a smaller plate at the side coming well round the back of the thigh and now attached by rivets, in place of the original hinges; above are five plates fastened by almayne rivets. Dec. with ridges, radiating ridges above, and steel-headed rivets. The genouillères are narrow and composed of three plates with heart-shaped plates to protect the bend of the leg. Similar decorations.

German, about 1480.

454. Half suit of Armour. Dec. entirely with fluting and roped border.

German (Nuremburg), about 1540.

Consisting of—

Closed Helmet, with low roped skull, tail piece of three plates, the chin piece opening down the sides. The vizor and bevor in one, with two oblong apertures for the occularia. A salient projection below with nine upright flutings, each pierced with three holes for ventilation.

Gorget, of four plates.

Breastplate with laminated gussets, and having a shaped placate of strongly salient form attached, the top of which is pierced in the centre with an engraved double-headed eagle. This is much after the manner of the Gothic suits, and can be seen in its earlier form **Nos. 10** and **564.**

Taces, of three plates.

Tassets, of four plates.

Backplate.

Garde-de-Rein, of one plate.

Espaliers, of five plates

Rere and Vam Braces.

Coudes. The bend of the arm protected with laminated plates. The heart-shaped plate could be removed when fighting on foot.

Mitten gauntlets, with short cuffs.

The front of the breastplate is stamped with the mark of Nuremburg.

455. Garde-cuisse. Hollowed sufficiently to fit flat on the knee when the leg is in position on the saddle. The upper edge is turned outwards to a triangular section. Dec. with a circular flat raised panel from which nearly all the fluting radiates. 20 ins. diameter at the widest part. A row of steel-headed rivets follows the contour of the edge.

German, about 1470.

From the collection of the Count de Nieuwerkerke.

456. Heavy breast and back plate, to represent a buttoned doublet, hinged below the armpits. Dec. with slightly roped border, incised lines, and a row of brass rosette-headed rivets down the front simulating buttons. It is fastened by two hooks and fasteners in front.

Probably French, about 1590.

457. See **No. 453.**

458. Circular Rondache, coming to a short pyramidical spike in the centre. Roped border. Dec. with radiating bands and border of trophies of arms and classical figures, deeply etched, and with traces of gilding; in the eight plain panels are suspended ornaments of terminal figures. In the interior are the remains of the crimson morocco leather lining. 22¼ ins. diameter.

Italian, about 1590.

459. Bridle Mitten Gauntlet, with long cuff, wrist guard and swelling for the thumb, formed from one piece. The finger guards hinged, and of one plate, the thir plate missing. Dec. with bands of etching of figure and interlaced designs fully gilt.

Italian, about 1600.

460. Falling Bevor, of four plates, with oblong slits and groups of circular holes for purposes of ventilation, two gorget plates attached. Dec. with sunk bands and brass rosette-headed rivets.

German, about 1560.

It much resembles the falling bevor on the helmet of the suit No. 864, though in this case it may have been used in conjunction with an open casque with ear pieces.

461. Mitten Bridle Gauntlet, the cuff and arm guard of one piece, finger guards of six plates. Dec. with roped knuckle plates and incised lines.

Spanish, about 1600.

462. The backplate to **No. 469.**

463. Three-quarter Suit of Armour. Dec. with sunk bands, incised lines, and studded with steel-headed rivets.

German (Nuremburg), about 1540–50.

Consisting of—

Closed Helmet. The skull four-sided and coming to a point, chin piece opening down the sides, pointed umbril, falling bevor of two plates, fastened to the forehead of the skull by a hook and eye, neck guard of four plates.

Gorget, of three plates.

Breastplate, facetted with laminated gussets, a small folding lance-rest on the right-hand side.

Espaliers, of six plates.

Palettes.

Rere and Vam braces.

Coudes.

Fingered gauntlets, with pointed cuff.

Taces of two plates.

Tassets of ten plates. They can be detached by small turning pins at the fourth plate. Thus, without the remaining six plates, the suit would be used when the wearer was mounted.

Brayette.

Fluted backplate.

Garde-de-rein, of one plate.

This suit is stamped with arms of Nuremberg in five places, viz., on the breastplate, on either espalier, and on either gauntlet cuff.

Demi-chanfron, with central spike in the middle of the forehead, hinged crinière at the top. Dec.: none. Attached is a mainfaire of eleven arched plates with rounded ends; each plate is pierced on either side with an oblong opening. This will considerably lighten the mainfaire, and make little difference in the strength of the plates.

Italian, about 1580.

Peasecod Breastplate and Backplate, to represent the civilian doublet of the end of the 16th century, the backplate hinged in two places, allowing the breastplate to open down the centre, fastening with two button catches and furnished with a row of false buttons. Dec. with vertical bands, etched with trophies of arms and Romanesque figures.

Italian, about 1590–1600.

Left-hand Gauntlet, with pointed cuff, laminated wrists of six plates, scaled fingers and thumb.

German, about 1630.

Vizor of a closed helmet. Probably an extra plate to a tilting set. It is of fine workmanship, acutely pointed, with two oblong apertures forming the occularia, pierced with trellis below, oblong slits in the bevor plate for ventilation. Dec. with etched border of floral scrolls on a black dotted ground.

French, about 1570.

468. Right-hand Mitten Gauntlet, with long bell-shaped cuff, articulated wrist and thumb of four plates, gadlings above the knuckles, five finger plates with four ridges of semi-circular section. Dec.: brass-headed rivets and rosettes inside the edge of the cuff.

German, about 1560.

469. Boy's Breastplate, slightly roped border. Decorated with incised lines. See for the Backplate, **No. 462.**

English, about 1630.

470. Sword. Flat moulded cone-shaped pommel, similar quillons curving in either direction, widening at the ends, double rings fitted with pierced shell guards and thumb ring. Dec. with conventional scrolls, plaqué with silver. The blade, 34¼ ins. long, 1⅞ ins. wide at the hilt, tapering to a point, grooved, and etched with trophies of arms.

Probably English, about 1630.

471. Halberd, with crescent blade, drooping curved beak, and strong spike, with two semi-circular cuts at the bottom. Dec. etched with the shield of Saxony, strapwork, the initials F · S · C · V · and A · H · Z · S · and the date 1610.

German, dated 1610.

472. Sword, blackened hilt. Facetted fig-shaped pommel, knuckle guard of square section, short straight quillons, thumb guard and shell, wire-bound grip. Dec. with bands of roping and moulding. The blade, 31 ins. long, partly ridged down the centre, flattened at the hilt, with the inscription in brass—VIVE × LE × ROY.

German hilt, about 1610.

473. Sword, blued hilt. Globular pommel, diagonally curved quillons, round in section, swelling at either end, two bars and thumb guard. The grip covered with fish skin. Dec.: none. The blade, 39½ ins. long, with six facets partly grooved and doubly stamped with the armourer's mark.

German, about 1610.

Cap-à-pie Suit of Tilting Armour, used for the free course. Dec. with vertical bands of interlaced strap-work, classical figures, trophies, etc., etched and gilt, the strap design heightened with a black pigment, studded with brass-headed rivets.

Italian, about 1580.

Consisting of—

Closed Helmet. The skull with low roped comb, the chin piece opening down the sides, three gorget plates, the vizor full and strong. Pierced with two slits for the occularia. The bevor pierced with thirteen oblong slits for breathing purposes.

Breastplate of peasecod form, having a light detached gusset, on the right-hand side is a flanged projection, which has now been hammered flat, a small folding lance rest is on the right side.

Tace of one plate.

Tassets of five plates.

Backplate.

Espalier Pauldrons of seven plates.

Rere and Vam Braces.

Coudes.

Fingered Gauntlets, the inside of the cuff is shaped to fit over the inside plate of the vam plates.

Cuisses of three plates.

Genouillères with small heart-shaped plates protecting the inside bend of the knee.

Jambs.

Round-toed Sollerets.

The extra tilting pieces to this suit are—

Manteau d'Armes, to protect the left side of the breastplate and top of the left espalier.

Small Extra Plate to fasten on this and the left-hand side of the breastplate.

Reinforcing Plate to fasten to the right espaul[illegible] These extra pieces are attached by large screws with fluted conical heads.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

The Free Course or "*Fristurnier*" was run in the open list, and in this respect resembled the old German "*Stechen*," although in the new form it does not appear until the second half of the 16th century.

475. Sword, with exactly similar hilt to **No. 473.** The blade, 40 ins. long, partly back edged and doubly grooved, the point, within 16½ ins., is of hexagonal flattened section.

German, about 1610.

476. Foining or Thrusting Sword, blued hilt. Flat mushroom pommel, knuckle guard with S-shaped counters, straight flat quillons, broadening at the ends, solid shell and thumb ring, linen-covered grip. Dec.: none. The blade, 40 ins. long, of lozenge section, grooved, and inscribed R R rrr R R; trebly fluted ricasso.

German, about 1590.

477. Spetum, with strongly ridged central blade and upcurved lateral blades. Facetted haft socket, with two acorn projections. Dec. with a strapwork design, etched, and partly gilt.

Italian, about 1580.

From the collection of M: Baur.

From the collection of the Count de Nieuwerkerke.

478. Hunting Sword or Falchion. The pommel is flat and widens at the end following the line of the grip, knuckle guard of flattened octagonal section and small drooping quillon terminating in a disc. Single ring. Polished horn grip. Dec. with a small engraved shield of arms on the pommel with initials I · I · B above and the date 1658 below. The blade, 30¾ ins. long, curved back edge, falchion-shaped, and trebly grooved.

German, dated 1658.

From the collection of M: E. Meyer.
From the collection of the Count de Nieuwerkerke.

479. Sword, gilt hilt with fig-shaped pommel and drooping quillons of diamond section; leather-covered grip. Dec.: none. The blade, 33 ins. long, stiff, tapering, and doubly grooved, etched and gilt at the hilt with scrolls, etc.

Probably Italian, about 1540.

480. Sword. One of a case, blued hilt, semi-oviform pommel, drooping quillons, knuckle guard flattened on the inside, and solid shell. Dec. with scrolls of vine in silver azziminia. The blade, 36¾ ins. long, of flattened hexagonal section, slightly grooved, inscribed on each face IN · TOLEDO. Strong ricasso.

Italian, about 1610.

The case of swords, as it was termed in England, implied a right- and left-handed sword, that were worn together in the same scabbard. Giacomo di Grassi, the fencing-master, writing in 1570, speaks of their use with enthusiasm. The fight with the case of swords much resembled that of the sword and dagger, with the exception that the longer weapon in the left hand made its action more offensive. It was taught by the masters Agrippa and Marozzo in the middle of the 16th century.

481. Halberd, with S-shaped blade, drooping fleur-de-lys-shaped beak, and ridged tapering spike. Dec. with the arms of Saxony and strapwork, etched.

German, about 1620.

482. Sword. Flattened globular pommel. The guard is curious for, when closed, is in the fashion of an infantry sword of about 1770. The knuckle guard is hinged at the top and bottom and opens out with a hoop on either side, a fourth hoop turns on a swivel in the centre of the knuckle guard and fastening at right angles secures the two outside hoops, forming together a kind of basket guard. Two hinged bars which, when not in use, lie flat on the top of the ordinary ring guard, and are secured by two small turners, can then be raised and fitted into two slots in the two outside knuckle guards and so hold all secure. The grip steel. Dec. with traces of gold plating. The blade, 28 ins. long, of flattened diamond form, slightly hollowed on the sides, engraved at the hilt.

English, about 1770.

483. Sword, globular pommel. Flat quillons curving in opposite directions, and rings containing shells with circular piercings. Fluted wire-bound grip. Dec. with rough engraving. The blade, 34 ins. long, trebly fluted.

German, about 1630.

484. Cap-à-pie Suit of Tilting Armour for the Italian course.

German, about 1580.

Closed Helmet.

Breastplate, of peasood form, with detachable lance rest on the right-hand side.

Tassets, of two wide plates.

Backplate.

Espalier Pauldrons, of seven plates.

Rere and Vam braces.

Coudes.

Fingered gauntlets, the left differing slightly as the interior of the cuff is hollowed out to fit over the Vam brace, and has four extra plates protecting the interior of the thumb.

Cuisses, of four plates, detachable in the centre. They have the peculiar width so noticeable in the tilting cuisses of the last years of the 16th century.

Genouillères of five plates.

Jambs.

Sollerets with rounded toes, and spurs attached.

The extra tilting pieces are—

Large **Manteau d'armes,** the lower edge of which is turned well outwards. It is embossed with a raised trellis design, intended to catch the point of the adversary's lance. In most cases this trellis work is appliqué, but in the present example it is embossed from the same plate as the manteau d'armes itself.

A small extra tilting elbow on the left-hand side.]

With the suit is a tall fluted lance, painted red and black, and used for tilting at the ring.

The lance is from the collection of M: Henry Courant and the collection of the Count de Nieuwerkerke.

The Italian course or "*Welsches* (Italian) *Gestech*" Über die Pallia (over the barriers) first appeared in Germany about 1510, but doubtless originated in Italy. The lance was tipped with the coronel head as in the Germany "*Gestech*," (see No. 21), but the horses ran with a high barrier between them.

485. Sword, silver-plated hilt. Fluted inverted-cone shaped pommel, quillons curving in the opposite direction thickening at the ends, octagonal in section and single ring, fluted wire-bound grip. The blade, 28 ins. long, back-edged for 15½ ins., trebly fluted, pierced in the flutings and coming to a point of diamond section. Small ricasso.

German, about 1620.

486. Small Sword. The hilt of the same construction to **No. 482.** Dec. with trophies of arms, Roman busts, etc., chiselled in low relief; the groundwork gilt. Copper wire-bound grip. The blade, 32½ ins. long, of flattened hexagonal section, inlaid on the ricasso with a small oval panel of brass, stamped with the crowned eagle, and the name BERLIN.

German, about 1740.

487. Partisan. Ridged bay-leaf shaped blade, with slight lateral projections, octagonal haft socket, a raised ring ¾ of an inch from the blade. Dec. with medallion portraits, scrolls, etc., etched.

Italian, about 1570.

488. Main Gauche Dagger. Flattened spherical pommel, straight spirally-fluted quillons, and triangular knuckle guard with solid edge, wire bound grip. Dec. with chiselled and pierced bands of acanthus scrolls. The blade, 19½ ins. long, of diamond section, 9¾ ins. from the point, back edged for 6½ ins. and then widening to 2 ins. at the hilt, with two small projections acting as sword breakers.

Italian, about 1650.

489. Rapier, blued hilt. Flattened vase-shaped pommel, quillons curving in opposite directions, thickening and terminating in pyramidical ends, two flattened rings, and pas d'âne, cord-bound grip. Dec.: none. The blade, 40¼ ins. long, of flattened diamond section, partly grooved. The ricasso narrowing slightly.

Italian, about 1580.

490. Main Gauche Dagger. Depressed globular pommel, straight spirally fluted quillon, ending in flat rosettes, and triangular knuckle guard, the edge flanged over to catch the point of the adversary's weapon. Copper wire-bound grip. Dec. chiselled and pierced flowering scrolls. The blade of flattened diamond section 10¾ ins. from the point, blunt edged for 6¼ ins., and widening 1¾ ins. to the ricasso. Etched with foliage and the inscription—

DIDACVS AGVENGA FACIEBAT
HOMNIA VINCID AMOR.
(LOVE CONQUERS ALL.)

Italian, about 1650.

491. Hand and Half Sword, blued hilt. Spirally fluted gadrooned fig-shaped pommel, flat drooping quillons, broadening at the ends, single ring and thumb guard, shaped cord-bound grip. Dec. with roping, fluting and cross hatching. The blade 31½ ins. long, 2⅜ ins. wide at the hilt; stiff, tapering, and four sided.

German, about 1525.

492. Halberd, with small crescent blade, drooping beak, and ridged bayleaf-shaped spike; facetted haft socket. Dec. with panel of male and female figures, trophies of arms, scrolls, etc., etched.

German, about 1615.

493. Rapier, blackened hilt. Spirally-fluted oviform pommel, knuckle guard, single quillon, two rings, large pas d'âne, with two up-curved projections from the lower ring, wire-bound grip. The blade, 37 ins. long, back edged within 13 ins. of the point, and trebly grooved.

German, about 1620.

494. "**Swept**" **Hilted Rapier,** dark russet hilt. Facetted cylindrical pommel, knuckle guard, drooping quillons, two bars and pas d'âne of flat hexagonal section, wire-bound grip. Dec. with scrolls in gold azzimina (much rubbed). The blade, 38½ ins. long, of flat hexagonal section, grooved and inscribed + I · H · S twice repeated.

Italian, about 1620.

495. **Cap-à-pie Suit of Tilting Armour,** used for the Italian course, "*Welsches Gestech*" over the barrier. Dec. with slightly roped border, and studded with brass-headed rivets.

German, about 1580.

Consisting of—

Tilting helmet, of great weight. The skull, with high roped comb coming deep down the back of the neck, is attached to the top of the backplate with a nut. The vizor is thick and strong, coming well over and reinforcing the front of the skull, pierced with a narrow slit forming the occularium, the lower edge projecting 1¾ ins. in advance of the face of the visor. The bevor takes the form of a mentonière, and is fastened with rivets at the side as in an ordinary vizor and bevor. There is a small trapdoor on the right-hand side which is pierced with an annular design for breathing purposes. This in its turn is attached by bolts to the

Breastplate, of peascod form, and coming far up on the shoulders. The gussets are curious on account of the breastplate being cut away to receive them. A detachable lance rest is on the right side.

Tace of the same plate as the breastplate.

Tassets of two deep plates.

Backplate, coming high in the neck, and to which, as already stated, the bottom of the skull of the helmet is attached.

Espaliers, of seven plates.

Palette on the right-hand side.

Rere and Vam braces.

Coudes.

Fingered gauntlet on the right, a heavy bridle gauntlet on the left hand.

Cuisses, of four plates, detachable in the centre.

Genouillères, with heart-shaped plate protecting the bend of the leg.

Jambs.

Round-toed sollerets, with spurs.

The extra tilting pieces to the suit are—

Manteau d'armes, and an extra plate attached to the left coude.

The mentonière vizor to the helmet partakes of the nature of a tilting-piece, so also does the mitten gauntlet of the left hand.

With this suit is placed a fluted lance, painted red and black ; used for tilting at the ring.

The lance is from the collection of M: Louis Carrands, also from the collection of the Count de Nieuwerkerke.

496. Hand and a Half Sword, blackened hilt. Narrow cone-shaped pommel of diamond section, long straight quillons of similar section widening at the ends, knuckle guard, ring and 2-shaped bar from the knuckle to the bar. The grip, swelling towards the top, covered with leather and fish skin. Dec.: rough engraving of acanthus leaves. The blade, 42 ins. long back edged within 17 ins. of the point, and doubly grooved.

German, about 1580.

497. Rapier. Fluted flattened cylindrical pommel, knuckle guard, single quillon, two rings, large pas d'âne, with two up-curved projections from the lower ring, fluted wood grip. Dec. with slight rows of punching. The blade, 38½ ins. long, strongly ridged, and doubly grooved.

German, about 1620.

498. Partisan, with tapering blade of flat diamond section and small lateral projections (one broken), circular haft socket, with a lug of copper gilt shaped as a serpent. Dec. with fine etching of oval panels of portrait heads,

trophies of arms, etc., gilt. The haft covered with blue velvet, studded with an arrangement of brass-headed rivets, gold and silver thread tassel.

Italian, about 1630.

499. Foining or Thrusting Sword, blackened hilt. Facetted pear-shaped pommel, straight quillons broadening at the ends, two rings, pas d'âne, and thumb guard. The grip, of fish skin, mounted with iron. Dec.: none. The blade, 40 ins. long and of bayonet section; the ricasso is covered with leather.

Spanish, about 1570.

500. Rapier. The hilt entirely gilt, fluted fig-shaped pommel, slender knuckle guard, and diagonally-curved quillons widening at the ends to a riband form, two bars and two large shells, pierced with crosses and stars, a heart-shaped ring outside the shell, the grip of iron of moulded baluster form. Dec. with slight zig-zags on the pommel. The blade, 36¼ ins. long, partly of flattened diamond section, etched near the hilt—

JOHANNES HAPPE ME FECIT
(JOHANNES HAPPE MADE.)
SOLINGEN.
(SOLINGEN.)
PRO · FIDE · ET · PATRIA
(FOR FAITH AND COUNTRY.)
FIDE · SED · CUI · VIDE
(RELY, BUT BEWARE ON WHOM.)
VINCERE AUT MORI.
(VICTORY OR DEATH.)
SOLI DEO GLORIA.
(TO GOD ALONE BE GLORY.)

The ricasso is covered with iron, to fit over the top of the scabbard.

French, about 1615.

501. Rapier, russet hilt. Flattened, cylindrical pommel straight quillons, knuckle bow and three bars, the lower one containing a small shell, wire-bound grip. Dec. with scroll design inlaid in silver. The blade, 30½ ins. long, doubly grooved, inscribed ANDREA FERARA.

Italian, about 1610.

503. Partisan, with flat blade of diamond section, scroll-shaped lateral projections, facetted haft socket. Dec. with a deep-etched design of scrolls, the arms of Saxony, and the monogram F. A. C., partly gilt.

German, about 1640.

503. Sword. Inverted vase-shaped pommel, flat knuckle guard, diagonally fluted quillons, terminating in riband design, two rings, and strong pas d'âne, wire-bound grip. Dec. with chiselled acanthus leaves and masks. The blade, 34 ins. long, of flat, hexagonal section, grooved and inscribed I. H. S.

Italian, about 1610.

504. Hand and a Half Sword, blued hilt, flattened octagonal inverted cone-shaped pommel, straight quillons broadening at the ends, knuckle guard with S-shaped projection, single ring, and counter guards springing at right angles from the bottom of the pas d'âne and joining the centre of the ring; shaped grip bound with fish skin. Dec.: none. The blade, 37 ins. long, of flattened hexagonal section, trebly grooved, with the running wolf mark in brass; strong ricasso.

German, about 1540.

505. Cap-à-pie Suit of tilting Armour. Used for the Italian course "*Welsches Gestech*" over the barriers. Dec. with slightly roped border and studded with brass-headed rivets.

German, about 1580.

Consisting of—

Closed tilting Helmet. The skull piece with high roped comb comes well down the back of the neck, and is attached to the top of the backplate by a nut. The vizor, which is thick and strong, reinforces the front of the skull, and is pierced with narrow slots forming the occularium. The lower edge projects 1¾ ins. beyond the face of the vizor and fits into the bevor, which takes the fashion of a mentonière; it is fastened with rivets at the side as in an ordinary vizor and bevor. There is a small trap-door on the right-hand side,

which is pierced with an annular design for breathing purposes. The helmet is attached by bolts to the

Breastplate of peascod form, and coming far up on the shoulders. The gussets are curious on account of the breastplate being cut away to receive them. A detachable lance rest is on the right-hand side.

Taces forming part of the breastplate.

Tassets of two deep plates.

Backplate coming high upon the neck, and to which, as already stated, the skull of the helmet is attached.

Espaliers of seven plates.

Rere and Vam braces.

Coudes, the left one a screw hole for receiving the reinforcing elbow.

Fingered gauntlets, with two laminated plates on the inside of the wrist. The left-hand gauntlet no longer has these.

Wide cuisses of four plates, detachable in the centre.

Genouillères, with heart-shaped plates protecting the bend of the leg.

Jambs, protecting the exterior of the leg only.

The extra tilting piece in this suit is confined to—

Manteau d'armes.

The feet must have been guarded by protectory stirrups or mail shoes with steel toe-caps. This fashion, together with the demi jamb, was much resorted to in Spain, very many of the equestrian suits in the Madrid armoury terminating in a like manner.

506. **Hand and a Half Sword,** blued hilt, of exactly similar form to **No. 504.** The blade, 38 ins. long, of flat, lozenge section, trebly grooved.

German, about 1540.

507. **Rapier.** Fluted pear-shaped pommel, diagonally-curved quillons widening at the ends and of octagonal section.

Ring and bar with heart-shaped counter guards joined to the shells; copper wire-bound grip. Dec. with pierced and chiselled shells containing the crowned arms of France, framed in a laurel wreath, on either side of which is the figure of a dolphin. The blade, 35½ ins. long, grooved the whole length and inscribed—

GLECK · VND · VNGLECK · IST ·
(GLÜCK UND UNGLÜCK IST.)
(*Joy and sorrow is.*)
ALLE · MORRGEN ·
(ALLE MORGEN.)
(*Every morning.*)
MEIN · FRVSDVCK ·
(MEM FRÜHSTÜCK.)
(*My breakfast.*)
ANNO DOMINI 1646 ·

French hilt, about 1635.

508. See description **No. 502.**

509. Rapier. Blued hilt, facetted globular pommel, straight octagonal quillons swelling at the ends, knuckle bar and three counter guards, wire-bound grip. Dec.: none. The blade, 37 ins. long, of flattened hexagonal form, grooved, and with the wolf mark in brass, strong ricasso.

German, about 1600.

510. Closed Helmet. The skull has a high corded comb forged in two halves. The chin piece opens down the side. The vizor and bevor in one, wide occularium, corded projection, and fluted, salient sides below with circular holes for ventilation. Double gorget plates. Dec. with an etched and gilt diaper ornament, and classical figures on vizor above the occularium.

French, about 1625.

511. Open Helmet of classical form. The skull is made in two halves, and to it is appliqué a comb, the front of which widens and finishes in a spiral riband curl. The umbril is pointed. Attached by hinges are two large cheek pieces fastening with a catch under the chin; single gorget plates below. Dec. with an embossed design of acanthus leaves and radiating fluting, gilt; the

ground entirely russet. The contour of the borders studded with brass-headed rivets.

Probably French, about 1660.

This quasi-classical form of armour is frequently met with in Dutch and French portraits of the latter part of the 17th century. It is chiefly of poor make and meretricious decoration.

512. Open Casque with ear pieces, entirely of blued steel. The skull, of globular form and ridged, fines away to a pointed apex. The umbril is 1¼ ins. wide, hinged ear pieces, single neck plate. A small cylindrical plume holder on the left-hand side completes the headpiece. Dec. with roped borders, and studded with brass-headed rivets.

German, about 1535.

513. Armet, entirely of blued steel. The skull has a low roped crown, the greater part of the forehead being reinforced. The edge of the reinforcing plate is pierced on either side with two nearly complete circles. The chin piece opening down the front is very deep, and forms the whole side of the helmet. The lower border is roped and pierced with a series of small holes for the attachment of a strap, to which was fastened the camail. The vizor and bevor are in one, attached at the side with a pin and rivet beneath the edge of the plate. It is strongly pointed, soufflé below the occularia, which are formed of two oblong apertures. Circular holes in the lower part of the vizor for ventilation. Dec. with rough engraved bands following the bordering of the plates.

Spanish, about 1500.

The general form of this armet is good and spirited, but the workmanship is poor and rough. The armourer's mark on the right-hand side of the back of the skull is unfortunately too much rubbed to be distinguishable.

514. Chanfron, with criniére attached. The whole of the bordering is slightly sunk and finished by a roping, the same ornament is carried down the centre, which is armed with a corrugated rondel and four-sided spike.

The base is finished by a fleur-de-lys shaped projection. Dec. with narrow bands of etched scroll work with traces of gilding.

Spanish, about 1550.

515. Small Buckler, embossed with four circular panels of horsemen, etched ground with quatrefoils. 22¾ ins. diameter.

This is modern work, but in the style of an Italian buckler of about 1560.

516. Rapier. Vase-shaped pommel, knuckle guard, straight quillons, two rings, and pas d'âne, copper wire-bound grip. Dec. with various designs chiselled and partly gilt. On either side of the pommel are two terminal figures. The top of the knuckle guard terminates in a ram's head. The larger ring is formed as two phœnixes with intertwined necks. The pas d'âne as two mermen, and the lower ring formed as two intertwined and knotted serpents. The blade, 38½ ins. long, curiously facetted.

Probably French, about 1580.

517. Partisan of the Guard of Louis XIV. of France. The blade is slightly waved, and has a semicircular ridge running down the centre, the bottom of the blade is also semicircular, with four circular piercings. Octagonal haft socket, with a lateral projection at the base. Dec. with the arms of France surrounded by the order of the St. Esprit, and a reverse cipher monogram. The Figure of Fame below. The sun in glory, a trophy of arms, and a riband above with the motto NEC PLURIBUB IMPAR., plaqué with gold on a blued ground, fleur-de-lys on the haft socket.

French, about 1670.

518. Rapier. Hollow oviform pommel, knuckle guard, diagonally-curved quillons, bar and ring guard, and pas d'âne, wire-bound grip. The pommel, end and centre of the knuckle guard, end of the quillons, and centre of the bars chiselled and pierced with shells containing portrait busts, C-shaped scrolls above and

below. The blade, 40 ins. long, of flattened hexagonal section, partly grooved and inscribed on either face

PETRVS IN TOLEDO.

German, about 1610.

519. Rapier, russet hilt. Spherical pommel, knuckle bar, short straight quillons, and three bars, copper wire-bound grip. Dec. with oval silver plaques, in the pommel, centre of knuckle guard, and three bars, and ends of the quillons chased with allegorical figures, the ground inlaid with arabesques in gold and silver azziminia. The blade, 31¾ ins. long, of flattened hexagonal section, trebly grooved and inscribed—

HEIRMAN KEISSER

ME FECIT SOLINGEN.

Gilt ricasso.

German, about 1625.

From the collection of M: Henry Courant.

From the collection of the Count de Nieuwerkerke.

520. Cap-à-pie Suit of Armour, with roped borders studded with brass-headed rivets. Dec. with slightly sunk bands etched with trophies and scrolls on a dotted ground.

German (Augsburg), about 1560.

Consisting of—

Closed Helmet.

Gorget, of three plates.

Breastplate, with strong tapul and slightly roped gusset and turnover, pierced at the top on either side with triple circular holes, on which could be fastened the tilting mentonière. A detachable lance rest on the right-hand side.

Tace, of one plate.

Tassets, of six plates.

Backplate.

Garde-de-rein, of one plate, detachable.

Espalier pauldrons, of seven plates.

Turners, Rere and Vam braces, with seventeen laminated plates in the bend of the arm.

Coudes, with small heart-shaped plates.

Palettes (odd).

Fingered Gauntlets.

Short Cuisses.

Genouillères, with heart-shaped plates protecting the bend of the knee.

Jambs, laminated at the ankles.

Round-toed Sollerets.

This suit, though apparently all of the same nationality and period, is, in fact, formed from two. The breastplate, backplate, tace, tassets, espaliers and gauntlets belong to one suit, the helmet, arms and leg guard to another and better made suit. Curiously the odd gauntlet, No. 442, belongs to the later portion.

521. Rapier, the hilt entirely blued. Globular pommel, knuckle guard, curved quillons, and three bars, the lowest one containing a shell, spirally wire-bound grip. Dec. with spiral arrangements of loops on the pommel, centre of the knuckle guard and bars, and end of the knuckle guard and quillons. The blade, 34¾ ins. long, partly hexagonal in section, grooved and inscribed ME FECIT EN TOLEDO.

German, about 1625.

522. Rapier, blackened hilt. The pommel formed as a turbaned head, knuckle bar, curved quillons, and three bars, wire-bound grip. Dec. with the centres of the bars and knuckle bars, and ends of the same and quillons chiselled with cockle shells, the rest of the hilt of scaled design. The blade, 44¼ ins. long, of flattened hexagonal section, partly grooved.

Italian, about 1620.

523. Partisan of the Guard of Louis XIII. of France. Slightly waved blade with shallow ridge, semi-circular base, moulded haft socket, with lateral spiked projections curving in opposite directions. Dec. with a circular

crowned shield with the three fleur-de-lys, bordered by the collar of the St. Esprit, containing the letter L. Two branches of laurel foliage below. The whole of the work is inlaid in gold on a blued ground.

French, about 1635.

The base of the blade has been slightly altered in shape at a more recent period.

524. Rapier, with blackened hilt. Elongated oviform pommel, quillons curving in the opposite directions, two bars, and pas d'âne, wire-bound grip. Dec. with roughly chiselled heads, etc. The blade, 37½ ins. long, of lozenge section, inscribed . . . . IHN VALENCIA.

Probably German, about 1620.

525. Rapier, blackened hilt. Fluted globular pommel, knuckle guard, straight quillons of hexagonal section, and two bars, wire-bound grip. Dec.: none. The blade, 38½ ins. long, partly of flattened hexagonal section, trebly fluted and inscribed WEILHEIM TESCHE VON VIRSBERGH HISO IN ALMANIA ME FECIT.

German, about 1620.

526. Halberd. See description **No. 93.**

527. Rapier, russet hilt. Fluted melon-shaped pommel straight quillons, ending in knobs, single ring, pas d'âne. finishing on the right-hand side in a rectangular projection and knob, on the left-hand side a counter guard passes across to the right-hand corner of the ring. The grip wound with silver network. Dec. with incrustations of budding flowers in silver. The blade, 44 ins. long, of flattened diamond section, partly fluted.

Italian, about 1615.

528. Rapier, blued hilt. Fluted, partly cone-shaped pommel, knotted knuckle bar, quillons, and three bars, wire-bound grip. The blade, 44½ ins. long, flattened hexagonal section, partly grooved and inscribed—

· MIOENEVENDO ·
· LIDEVLENEELO. ·

German, about 1615.

529. Cap-à pie Suit of Armour. With roped borders, slightly sunk, and edged with steel-headed rivets. Dec. with bands and bordering finely etched and gilt, with a spirited design of figures, grotesques, winged masks, and scroll foliage.

German (*Augsburg*), *about 1515.*

Consisting of—

Closed helmet. The skull has a high corded comb. The chin piece opens down the side, the vizor with oblong apertures for the occularia, the bevor pierced on the right-hand side has six slits for ventilation. The bottom of the helmet finished with a hollowed roping, to fit the top plate of the gorget.

Gorget, of four plates.

Globose Breastplate, with roped turnover and roped and laminated gussets. Down the centre and either side is a vertical band of engraving bordered by a sunk channel, on the right-hand side a small folding lance rest. In the centre of the breastplate, about 3¾ ins. from the top, is a small circular hole, possibly for the attachment of a reinforcing tilting piece.

Taces, of four plates.

Tassets or Tuilles, of one plate, finely moulded, the lower edge pointed. Embossed in the centre, in low relief, is a fleur-de-lys like form. The tassets are permanently attached, by hinges, to the bottom plate of the taces.

Large and complete Pauldrons, of five plates. The right pauldron narrows in the front for easier couching of the lance. The exposed gusset being protected by a large rondel. On the second plate from the top are two projecting screws, no doubt for the upright shoulder guards, as in **No. 46.** The plates on this suit are wanting.

Rere and Vam Braces.

Large heart-shaped Coudes. The cording down the centre of these takes somewhat the form of an overlapping scale ornament.

Fingered Gauntlets. Curiously laminated on the inside bend of the wrist.

Backplate.

Garde-de-Rein, of one plate.

Cuisses, extra length given by the addition of two plates at the top, attached by almayne rivets.

Genouillères, of three parts, with a heart-shaped plate protecting the outside bend of the knee.

Jambs, long and finely fashioned.

Sollerets, of nine plates, widening greatly at the toes, and with spurs attached.

In the centre of the breastplate is stamped the mark of the well-known armourer, LORENZ COLMAN, of Augsburg. He died in the year 1516.

530. Rapier. Spirally fluted oviform pommel, knuckle guard, curved quillons, and three bars, spirally-bound wire grip. Dec. with rope pattern bars. The blade, 42½ ins. long, of diamond section, with the name GASTIONE FRANCESCHO.

Italian, about 1625.

531. Rapier, russet hilt. Fluted oviform pommel, knuckle bar, straight quillons, and three bars, the lowest one containing a shell. Dec. with silver incrustation in geometrical designs. The blade, 40 ins. long, of flat diamond section, grooved and inscribed—

·:· GONCALO ·:·
·:· SIMON · E · T. ·:·

GONZALO SIMON EN TOLEDO would be the rendering of the name. That bladesmith worked at Toledo in the first quarter of the 17th century.

The hilt Italian, about 1615.

532. Halberd. See description **No. 93.**

533. Rapier, blued hilt. Oviform pommel, straight quillons of circular section swelling at the ends, two rings and strong pas d'âne, wire-bound grip. Dec.: none. The blade, 39½ ins. long, of flattened hexagonal section, partly grooved, inscribed—

SEBASTIAN HERNIE.
HERNIE SEBASTIAN.

Spanish type, about 1620.

534. **Main Gauche Dagger.** Hollow flattened spheri pommel, straight quillons ending in flattened knobs, a triangular knuckle guard with strong recurved edge, catch the point of the adversary's rapier; the grip pierced steel. Dec. entirely with a chiselled and pierc interlaced design. Pierced inner shell. The blade, 18 in long, partly back edged, of diamond section at the poi thickening to 1⅛ ins. wide at the hilt, with two circul apertures to act as sword breakers.

Brecian, about 1660.

535. **Circular Rondache** of russet steel, convex sectio with brass-headed rivets around the border. Dec. wit embossing, chasing, damascening, and plating with gol The subject in the centre panel, is St. George slayin the Dragon; a hilly landscape in the distance, with th figure of a maiden in the middle background. Th composition framed with a laurel wreath. Four circular panels on the border of allegorical figures on a ground-work of trophies of classical armour and arms. 23¼ ins. diameter.

Milanese, about 1570.

From the collection of the Count de Nieuwerkerke.

536. **Light Stirrup Arbaleste,** with steel bow, stirrup and long trigger of diamond section. The stock of dark wood with the barrel, catch, and diamond shaped ornaments in engraved and polished stag's horn.

Probably French, about 1530.

537. **Chanfron,** with hinged criniére and cheek plates. The border slightly roped and studded with brass-headed rivets, hinges and aillette holes. Dec. with vertical bands and bordering of etched floral scrolls. In the centre of the forehead is a shield-shaped plaque etched with emblem of Charity—the Pelican in her piety.

German, about 1560.

538. **Stirrup Arbaleste,** with strong steel bow, stirrup, peep sight and mounts. The trigger of steel and copper gilt as also the bow socket, finely engraved with classical figures, scrolls, etc. The stock of dark wood with mounts and barrel of polished stag's horn. The

weapon is so shaped in the centre as to allow its being rested while aiming without interfering with the somewhat deep trigger and guard.

German, about 1640.

The weapon itself would suggest a considerably earlier date than 1640, but the engraved plates at the earliest cannot be anterior to that. They are probably a later addition.

539. Closed Helmet. The skull has a low comb; the chin piece opens down the side; the vizor, which is thick and reinforces the whole of the front of the skull, is pierced with double apertures forming the occularia, and below that with small circular holes for ventilation; it fits into the bevor, which is pierced on the left-hand side with an annular arrangement of ventilation holes. The lower edge of the helmet finishes in a hollow roping, to fit the top plate of the gorget. Brass tubular plume holder at the back. The whole surface is decorated with vertical bands etched with trophies of arms bordered by roping. In the groundwork of the etching are traces of gilding.

Italian, about 1600.

540. Morion. See description **No. 32.**

541. Closed Helmet. The skull has a low comb slightly roped, the chin piece opens down the side. The visor and bevor of one piece acutely pointed, with two small slits forming the occularia and thirty-two small circular holes below for breathing purposes, double gorget plates with sunk borders and roped edge.

German, about 1545.

542. Half Suit. Dec. with roped borders and sunk vertical bands of bright steel on a blackened ground.

German, about 1540.

Consisting of—

Open Casque with spherical skull finishing in a pointed apex, umbril, neckplate and hinged ear-pieces.

Gorget and Pauldrons combined.

Breastplate with strong tapul and lamin gussets.

Taces of two plates.

Tassets of four plates.

Backplate.

Garde-de-rein.

Fingered Gauntlets with pointed bell shaped cu

The gorget espaliers that are with this half suit do belong, and form part of some other suit.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

543. Open Casque, with high conical skull finishing in a acorn, and with narrow bands of radiating fluting; pointed umbril in the front attached by brass-headed rivets, with a nasal guard of triangular section and secured in position by a spring catch. A similar though somewhat deeper projection at the back acts as a neck guard. On either side attached by hinges are large ear-pieces, embossed with kite shaped panels. A second small plate is attached to this, to which is fastened the chin strap. Dec. with sunk bands etched with interlaced strap work, gilt.

Polish or Russian, about 1620.

If the cheek pieces, umbril, and neckplate were removed, the skull of this helmet would bear an exact resemblance to the conical Saracenic and Turkish helmets, many of which are preserved in the Arsenal at Constantinople, founded by the Turks about the time of the conquest of the city in 1453. A conical helmet in the Musé d'Artillerie of Paris, No. H 445, belonged to Bajazet II., the son of Mahomet II., the conqueror of Constantinople, and is inscribed "The Valorous-iman, Master of Victory, the Sultan Bayasid, son of the Mahomed Khan."

It is probable that all these helmets date from about the epoch of the conquest—*i.e.*, the middle of the 15th century. Bajazet II. began to reign in 1481, so their use may have continued till near the close of the century.

Early Turkish helmets of the same type can be seen at the Tower, British and Victoria and Albert Museums, though, curiously enough, in the oriental armour section of this collection there is no such example. There can be little doubt that this conical casque was derived from the Turkish helmet of the 15th century, which worked its way to, and found favour in, many of the northern countries of Europe.

Morion, with high corded comb and slightly drooping brim, upturned at the ends and finishing in a roped edge. Studded with a row of brass-headed rosettes round the bottom of the skull for the attachment of the lining strap. Dec. with etching of two circular panels of Mutius Scaevola and Judith with the head of Holofernes, scrolls on the groundwork.

Italian, about 1570.

Closed Helmet. The skull has a graceful keel comb slightly roped. The chin piece opens down the side and to it is attached the face guard, consisting of a falling bevor of two plates, the top plate of which is salient in form and finished with a roping. It is pierced just below the edge with four oblong apertures forming the ocularia. Two rows of horizontal slits on the right-hand side serve for ventilation, and above is the pointed umbril. Double pointed gorget plates. Dec. with vertical bands and bordering etched with cornucopæ, birds, and scrolls. A row of steel-headed rivets follow the edge of the lower gorget plate.

German, about 1570.

Arbaleste. The bow is of steel of unusual strength, 2¼ ins. wide by ⅛ of an inch thick. The stock is of dark wood profusely inlaid with hunting subjects, scrolls, and a coat of arms in engraved and polished stag's horn. It is dated, near the top of the stock, 1683.

German, dated 1683.

Complete Chanfron, with hinged criniére and rivetted cheek pieces attached. It is of large proportions. The borders are boldly roped, also the centre of the face. Over each eye opening is rivetted a plate with an escalloped border; a row of brass-headed rivets follows the contour of the border. Dec.: none.

German, about 1510.

Arbaleste, with strong steel bow, 1⅞ ins. wide by ⅜ of an inch thick. The stock of dark wood inlaid with various flowers, huntsmen and hounds in engraved stag's horn, stag's horn barrel. The underneath side of the stock and end of the butt of polished horn.

German, about 1660.

549. Circular Rondache. Of convex form, with a c spike, springing from double acanthus leaves. Roped bo the contour of which is followed by a row of brass-he rivets. Dec. with a deeply etched design of quatre panels illustrating the labours of Hercules, strapwork scrolls between. A band of hunting subjects round border. 23 ins. diameter. It retains the original lini

Flemish or German, about 1620.

The etching on this shield is somewhat unusual character, being coarse in technique, but drawn with g spirit and character. The centre panels, especially in groups of figures, suggest they may have been copied f the cartoons of some Italian artist of the middle of 16th century, whilst the strapwork borders and frieze hunting subject, are distinctly Flemish in taste and d from the early part of the 17th century.

550. Main Gauche Dagger. Flattened spirally-flute pommel, straight spirally-fluted quillons ending in knob and triangular knuckle guard with strong recurved ed to catch the point of the adversary's rapier, wire-boun grip. Dec. with a chiselled and pierced design grotesque figures and scrolls. The blade, 17 ins. lo partly back edged. Diamond section at the point, thick ening to 1¼ ins. wide at the hilt, with two circular apertures forming sword breakers.

Italian, about 1650.

551. Two-handed Sword. Blackened hilt; inverted pear-shaped pommel; straight quillons of circular section, widening at the ends; fashioned as an escalloped shell; a ring guard on either side. Dec. with slight turned ornaments. Facetted wood grip, covered with leather. The blade, 45 ins. long, of flattened diamond-shaped section; slightly curved ricasso, terminating in two small lateral projections, etched and gilt with four canopies, containing the figures of St. Peter, St. Catherine, St. Paul, and St. Barbara; slight scrolls above.

Italian, about 1500.

552. Halberd. See description **No. 93.**

Rapier The hilt entirely gilt. Oviform pommel, spirally-fluted knuckle guard and straight quillons, each ending in a conventional monster; cup guard. Dec. with chiselled and pierced formal monsters and grotesque masks; copper wire-bound grip. The blade, 39¼ ins. long, of diamond-shaped section, grooved, and inscribed—

JOHANNES TESCHE

on either face.

Italian, about 1540.

Rapier. The hilt entirely gilt. Melon-shaped pommel, knuckle guard, diagonally-curved quillons and three bars, the lowest one containing a shell, pierced with a diaper design, copper wire-bound grip. Entirely dec. with a chiselled notched design. The blade, 39⅞ ins. long, doubly grooved the whole length, inscribed—

ANDREA FERARA

four times repeated.

Italian, about 1610.

Three-quarter Suit of Armour, with roped borders. Dec. with slashed and bombé alternate bands, etched and gilt, with a formal design of scrolls, etc.

German, about 1520.

Consisting of—

Closed Helmet. The skull piece is flattened in form, and has five combs with slashed ornaments; vizor and bevor in one, of "bellows" form, with narrow horizontal occularia and slits for breathing purposes. The chinpiece is somewhat exceptional in being but of one plate hinged on the left-hand side, beneath the pivot of the vizor. The lower edge of the helmet is finished by a hollow roping fitting the top plate of the gorget, and allowing of rotatory action. This helmet does not belong to the suit; the borders and bands of etching are of different character, and have as a design, a rose and flowing foliage.

Gorget of chain mail.

Breastplate of globose form, with laminated roped gussets.

Taces, of five plates.

Tassets, of five plates, closely fitting the legs, coming well round the thigh.

Backplate.

Culette replaces the garde-de-rein, and is full a complete, being composed of five plates, shaped as to fully protect the buttocks; along the bott of the lowest plate is a series of small holes, which could be sewn the lining.

Espaliers, of seven plates.

Rere and Vam Braces.

Coudes. The inside bend of the arm being protect by seventeen laminated plates.

From the collection of Sir Samuel Rush Meyrick, F.S.A., Goodrich Court, and is illustrated in "Engraved Illustratio "of Ancient Arms and Armour," by Joseph Skelton, F.S.A Vol. I., Plate xix.]

This most interesting suit closely resembles the slashe dress in vogue in the first years of the 16th century. I the costume some fanciful allusion to the slashes received i battle was present, and in this suit they are faithfully repr sented. It may be said that this repoussé puffed and slashe ornamentation was one of the first attempts to decorate th surface by embossing from the back. The suit in the Ambr collection at Vienna, attributed to Wilhelm von Rogendo even more faithfully copies the civil dress. In the Tower o London are portions of a suit very similar to those before u The Musé d'Artillerie of Paris is fortunate in possessing cap-a-pie suit of this same manufacture, No. G 179, attributed to Julian II. di Medicis, although a little less pronounced i the form of the slashed ornaments, is one of the most perfect suits as panoply that exists.

556. Rapier. The hilt entirely gilt, spherical pommel, knuckle guard, straight quillons, and two bars the lower one containing a pierced shell, with a vase and scrolls, copper wire grip. Dec. with chiselled chequered panels on a herring-boned ground. The blade, 38¼ ins. long, of flattened hexagonal section, grooved and inscribed—

RESPICI · FINEM.

Gilt ricasso.

Italian, about 1620.

Rapier. Russet hilt, oviform pommel, knuckle guard, straight quillons of circular section, swelling slightly at the ends, and three bars, wire-bound grip. Dec. with an interlaced annular design incrusted in silver, the ground has been originally gilt. The blade, 37¼ ins. long, of flattened diamond section, partly grooved and inscribed

JOHANNES.
ME · FECIT.

Italian, about 1610.

Halberd. For description, see **No. 93.**

Rapier, blued hilt. Facetted cylindrical pommel, flattened knuckle guard, and single quillon of hexagonal section, widening slightly at the ends, two bars and large pas d'âne, copper wire-bound grip. Dec. with a punched design of scrolls. The blade, 39 ins. long, of flattened hexagonal section, grooved and inscribed—

TENGO LAMBAR.
E. R. R.

German, about 1620.

Oblong casket, of walnut wood, the sides divided into oblong panels, moulded base and border to the cover. Each panel is decorated with formally arranged groups of fruit, flowers, and scrolls in engraved, polished, and partly stained stag's horn and mother-o'-pearl. The borders have delicate scroll work inlaid in brass, etc. The two panels on the cover have inlaid on them dolphins and cornucopiæ. In the centre of the base of the front side is an oval cartouche containing the following inscription and date :—

"FAIT EN MASSEVAUX,
PAR JEAN CONRAD TORNIER
MONTEUR D'HARQUEBISSES L'EN, 1630."

14 ins. high, 24½ ins. wide by 11½ ins. deep.

Massevaux is a small town close to Belfort, Haut-Rhin, on the German border.

It is interesting to find this inlaid work so commonly used in the decoration of gun stocks of the 17th century, enriching a casket, which, were it not dated and signed in full, would be considered German make and of earlier date.

561. Casque. The skull partakes somewhat of the mo form with high corded comb forged from one piece. brim is moulded in the style of the classic helmet, an without ear pieces; roped edging. Dec. with sligh sunk radiating bands etched with trophies of arms, On the comb is a panel with Leda and the Swan, an nymph and satyr on a like ground of trophies of ar Round the base of the skull is a row of copper rosettes, in the centre of each of which were formerly coloured stones, but none of which now remain.

Venetian, about 1530.

The rosette-headed rivets with the claw setting in centre for a jewel or coloured stone, are seldom met w in armour of as late a date as that of the present exam though there is in the Burgess bequest at the Brit Museum the lower part of a splinted breastplate, etched a gilt and containing exactly similar rivets as those in t helmet, but in that example many of the jewels remain; th are however only coloured glass. That real jewels were us to embellish the armour and arms of earlier dates is clear shown by looking at many monumental effigies in ca cathedrals and churches notably that of Sir Hugh Calver in Bunbury Church, Cheshire, whose helmet or bascinet almost hidden by the band or orle of rich goldsmith's wo There are also many chronicles that bear witness to wh extent the helmets of the nobles were enriched. Fro sart tell us that the bascinet of the King of Castille 1385 "avoit une cercle d'or ouvrages sus de pierres precieu "qui bien valoient vingt mille francs." Etienne de Fontaine, silversmith to the King of France in 1352, al describes at some length a bascinet that he enriched with go enamel and precious stones. Coming more home to us, th ruby that is now in the coronation crown in the Regalia the Tower, is traditionally said to have been worn by Edward the Black Prince in his bascinet at the battle of Cressy.

562. Closed Helmet, with rounded skull, and beak-like projection in front, a spirally fluted rondel on either side.

This helmet is a forgery. The skull is genuine but has been built up to its present form by the addition of modern plates, no doubt suggested by the grotesque helmet on the suit, attributed formerly to Albert Achilles, Duke of Brandenburg, in the Ambras collection at Vienna.

563. Morion. See description **No. 32.**

A. Complete War Harness for Man and Horse. The plates are bordered by being turned under to a triangular section, or with the alternative of a bordering of brass or latten overlaid flush to the surface of the plate. Dec. with fine radiating flutings and channelling, arranged in fan-shaped groups or meeting and verging off at various angles; the borders in some cases are delicately pierced or moulded. The whole decoration is very characteristic of the usually accepted though somewhat loose nomination of "Gothic armour."

Of German manufacture and fashion, about 1460–80.

Consisting of—

Salade. The skull is strongly ridged, and finishes at the top in a stem of diamond-shaped section. The tail is somewhat short and pointed, to the lower edge is a border of brass 1⅛ ins. wide, and above that a row of brass hemispherical-headed rivets for the attachment of the lining strap. The vizor is hinged and projects beyond the occularium, which is formed by the distance between the top of the vizor and lower edge of skull above the forehead.

Mentonière, of two plates, the top one falling; the top edge turned under to a strong triangular section, the lower edge very slightly escalloped and finished with a latten border. The mentonière is attached by a screw to the top of the breastplate.

Breastplate, of two plates. The upper portion has ridged gussets and turnover, on to this, attached by a large almayne rivet, is the placate of triangular form, finishing at the top in a finial pierced with a formal flower design.

Taces, of two plates.

Tuilles or Tassets, of two plates, acutely pointed.

Backplate, composed of five plates. Below the back of the neck is a V-shaped opening, and beneath this, attached by an almayne rivet, is a V-shaped plate 1¼ ins. wide; it is punched with a scroll design. The lower portion of the back is formed as three inverted V-shaped plates, rivetted one beneath the other and giving full play of movement to the back.

Garde-de-rein, is of four plates, the bottom pl pointed and escalloped.

Pauldrons, of seven plates, with fan-shaped fluti over the shoulder blades.

Rere and Vam Braces. The rere braces fluted, the vam braces plain.

Coudes. The left is large and of graceful shell-li form, strongly pointed over the humerus. T right differs in form, and has a deep flanged pl rivetted to the top of the vam plate and protecti the inner bend of the arm.

Gauntlets, with pointed cuff, fingered, and wi pointed gadlings above the joints, large latt gadlings on the knuckle plate, and borderi round the cuff.

Oval-fluted Palettes.

Large and complete Cuisses, of six plat The main plate at the top is flanged outwards to triangular section, above and beneath which a two small laminated plates, and above and benea this again a deep plate, reaching to the groin, a rendering tassets or tuilles unnecessary. On t outside of these plates are hinged two oblo plates, which fold round and protect the side a back of the thigh.

Genouillères, of four plates. They are sharp ridged above the kneecap ; the ridge is of latten, are the edges of two of the plates. A large hear shaped plate protects the outside bend of the leg the borders are chamfered and slightly escalloped A deep pointed plate extends below the genouil lères, and to this is attached the

Jambs, which are closed by spring catches on th inside.

Sollerets are remarkable owing to the extrem length of the pointed toecap, fashioned after th civil dress of the third quarter of the 15th century. Of the few genuine pointed sollerets that exist, the extreme toe is usually detachable, but in thi case it is permanently rivetted. The back of the heel is curiously cut away. Attached by straps are the spurs, the necks of which are of the great length of 10 ins., and finishing in six-pointed brass rowels.

The horse armour comprises—

Chanfron, which is large and unusually complete, having double-hinged cheek-pieces; a curved projecting plate above the nostrils is embossed and plaqué with brass in the semblance of a grotesque face. The ear guards are tubular and bordered with latten. In the centre of the forehead is a corrugated rondel with a long conical-headed spike in the centre.

Mainfaire, of twelve plates.

Poitrel, of five plates, hinged together. It is embossed into two bombé hollows above the pectoral muscles. The lower border escalloped.

Croupiére, formed of six rivetted plates, closely fitting the quarters of the horse; the lower edge escalloped.

Saddle—the foundation of wood, lined with birch bark — covered on the exterior with quilted black leather. To the cantel are attached three plates of steel together forming an inverted U-shape. The burr, which also has a plate of steel, lying flush with the wood, has rivetted, spirally-twisted supports which hold the two semicircular plaques, against which the glucial muscles of the rider rest. The saddle is of later date than the suit, that is *about 1505.* The bit is old, but the remainder of the horse trappings are modern. The Flanchards (*Flankenpanzer*) plates fitting beneath the rider's legs are unfortunately missing.

Pair of Stirrups, of inverted U-shape. The decoration consists in three plain channels. An oblong buckle on a rivet joint is at the top for suspension.

They are of later date, German, about 1530.

An equestrian harness for man and horse of this early period is of the greatest rarity, and one absolutely free from restoration, it is safe to say, is not in existence. The suit before us has been restored to its present complete form; but that which is most curious, is that the complete legs and sollerets are absolutely without restoration and are in a fine state of preservation. This must be mentioned, as

almost invariably these are the parts of the harn incomplete and much made up.

From the collection of M: A. Pickert of Nuremberg.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

The Count purchased the suit from M: E. Juste, of Par for the sum of 30,000 frs. (1,200*l.*), at least one-fourth present value.

In the Tower of London is an equestrian suit of th fashion, No. ⅛. It was worn by the Marquis of Water at the Eglington Tournament; but with the exception o few of the principal plates, it is entirely of modern manu facture.

CASE 5.

565. Complete Gorget, of copper gilt. The outside edg has, at about the distance of one inch apart, small semi circular projections, through which were passed the rivet that secured the lining; inside these is a narrow embossed band chased with a conventional laurel wreath design. The whole of the front plate of the gorget is occupied with a composition of King David playing the harp, whilst around him is a row of cherubs. On the back plate a distant view of a castle, whilst in the fore-ground is the equestrian figure of an Oriental, pursued by two Roman warriors armed with lances.

French, about 1635.

This gorget, like that of Louis XIII. in the Musée d'Artillerie, G 249, must have had a lining of some rich material embroidered with gold or silver lace. This is purely "pageant" armour, though, doubtless, greatly adding to the splendour of a military costume.

566 & 567. Pair of Stirrups, of brass, of inverted U-shaped form; from the side view they are 1⅛ ins. wide at the base, the treads are oval and have two bars across the centre, at the top is a hinged swivel for suspension. They are decorated with bands of Champlevé enamel running

down either side, composed of a formally arranged design of vine foliage, the groundwork filled in with white, blue, and yellow.

English work, about 1600.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxxi., Fig. 4.

568 & 569. **Pair of Stirrups,** of bronze gilt. In the form of an arch. From the side view they widen from 1⅛ ins. at the top to 2¾ ins. at the tread, which is slightly oval and filled in with a pierced and engraved design of interlaced knotted work. The sides are decorated in low relief with caryatid female figures supporting on their heads baskets of fruit, on which stand eagles, whilst at the base are seated figures of river gods; the whole of the groundwork is formed of strap and scroll work. Rectangular buckles are provided for suspension purposes.

French, about 1560.

From the collection of M: Henry Courant.

From the collection of the Count de Nieuwerkerke.

570 & 571. **Pair of Stirrups,** of Moorish fashion, copper gilt. The sides bear an elaborate strap design on a groundwork of formal scrolls, introducing masks and swags of flowers; they are decorated in panels of opaque white and green champlevé enamel. The loops for suspension are permanently rivetted in position by two rose-headed links.

From an Italian design probably executed in England, about 1620.

572. **Powder Primer,** of triangular form; wood, covered with black velvet, and mounted with plaques of silvered copper. The front plaque is pierced, embossed, and chased with an oval strapwork panel, containing figure from the composition of the Rape of the Sabines; trophies of arms, masks, etc. on the groundwork. The nozzle represents a Roman breastplate.

Flemish, about 1600.

573 & 577. **Pair of Powder Flasks.** Triangular form; of wood covered with black velvet, overlaid either side with copper gilt; chased and pierced with figure of M. Curtius leaping into the pit, masks strapwork above, masks at the corners.

Italian, about 1600.

574. **Powder Primer,** of metal gilt; flattened pear-sh form. On the front face is the figure of M. Cur leaping into the pit; round the sides and the back i interlaced strapwork design.

Italian, about 1570.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

575. **Powder Flask,** of ivory; flat and circular in for Engraved in the centre with Joshua commanding the su to stand still. Round the borders are terminal fema figures, strapwork, and grotesque masks, from betwe which hang swags of fruit and flowers. The same orn ment is repeated on the back and sides. The mounts a of blued iron.

Flemish, about 1600.

576. **Powder Primer,** of metal gilt; flat and circular in form. Dec. with a grotesque mask in high relief in the centre; outside this, in low relief, is a frieze of hunting subjects; two loops for suspension.

Italian, about 1580.

577. See **No. 573.**

578. **Patron or Charge Box,** of wood, semicircular in section, slightly inlaid with narrow bands of engraved polished stag's horn. The mounts are of copper gilt, stamped with a figure of St. Barbara; down the central straps, strapwork and arabesques on the remaining parts of the box.

German, about 1600.

579. **"Hirshtanger,"** *Trousseau de chasse* or set of hunting implements, in a scabbard. The whole of the hilts, scabbard mounts, etc. are of copper gilt. It is composed of the principal large knife and five smaller implements fitting the scabbard. The grip of the principal knife is hollow and of oblong section, the quillons short and thick, the ring wide and depressed. It is decorated with scrolls and shells, introducing panels of boar hunting scenes. The blade, 15¾ ins. long, 3 ins. wide at the point, 2½ ins. wide at the hilt, back edged, and with chamfered cutting edge, boldly etched with the figure of an Oriental; on the reverse, a lion and crescent moon. The handles of the implements are also oblong in section and hollow, chased with scrolls and animals. The scabbard of wood covered with green velvet, mounted with pierced and chased gilt copper, with a design of huntsman, stag, and hounds; two flattened loops at the back for suspension.

German work, but of French design, about 1740.

From the San Donato Collection, 1870, No. 650.

580. **Archer's Wrist-guard or Brace,** for the left arm; of ivory, polished and engraved with the figure of an armourer, inscribed below—

ADRIEN—PHILIPPE,

and dated 1608; a view of the interior of a blacksmith's shop. Below, borders of amorini, etc.

German, dated 1608.

581. **Powder Flask,** of natural stag's horn, polished. In the centre of the front face is a circular panel carved in relief with a horseman, in quasi-classical armour, armed with a sword and shield combatting with a foot soldier, similarly dressed, but armed with a pistol and shield. The remaining surface of the flask is entirely engraved with oval classical portrait busts, grotesque masks, leaf work, etc. On the reverse side are figures combatting; the mounts of polished iron, incised with lines, and with loops for suspension.

Italian, about 1580.

582. **Powder Primer,** of metal gilt, flat and circular in form. On the front face in relief is the subject of

Mutius Scaevola before King Porsenna, tents and view of a city in the background. Round the outside edge is a small chequered design. The back is engraved with a design of true arabesques, introducing a shield of the Medicis family. In the centre are two loops for suspension.

Italian, about 1560.

583. Triangular Powder Flask, of wood, covered with velvet and mounted with copper gilt. The whole of the front surface is overlaid with a plaque, pierced, partly embossed and chased in low relief. The decoration is composed of the figures of Venus, Mars, and Cupid standing beneath a canopy, the top of which is inscribed with the letters I.G.D.L. This is framed in elaborate strapwork, on the sides of which are two reclining male figures supporting swags of flowers. Below the central composition is suspended an oval shield charged with a lion rampant. The nozzle has a lion's mark in relief.

Italian, about 1580.

584. Powder Primer, of metal gilt. It is almost a replica of **No. 582.**

Italian, about 1560.

585. Powder Flask, of natural stag's horn, polished and carved in low relief, with the subject of Hercules wrestling with Antaeus, whilst, at his feet, ascending from below, is seen the head of Mother Earth. Trophies of various arms in the background, at the top of which is an oval shield suspended by ribands. The mounts are of silver, and are slightly decorated with beaded ornaments.

Italian, about 1560–80.

The ornamentation of this fine flask is of a much higher standard of work than is usually expended on flasks of this description. The figures move with much spirit, and the drawing of the nude figures is of a high degree of excellence.

586. Powder Flask, entirely of copper gilt, and shaped as the natural stag's horn. The subject, in relief, of hunting scenes, is similar to that on the powder flask **No. 616.** The back of the flask is engraved with the circular

dallion portrait of a king in armour; strapwork and wers on the groundwork. The nozzle engraved with ral matted bands.

German, about 1580–1600.

irshfanger," *Trousseau de chasse* or set of hunting plements in a scabbard. The whole of the hilts, abbard mounts, etc. are of copper gilt. It is composed the principal large knife and six small implements tting into the scabbard. The entire grip of the principal nife is formed as the figure of a stag attacked by a ound. The blade, 14½ ins. long, 3⅛ ins. wide at the point, ⅝ ins. wide at the hilt, back edged and fluted, etched nd fully gilt at the hilt, with the crowned arms of Brandenburg, containing the initials and date G.F.C.M.Z.B. 1732; around the arms, in a narrow riband, is the name—

GEORG · FRIEDRICH · CARL · MARCH

BRAEDENBVR.

The scabbard, of wood, covered with red velvet, having three groups of pierced and chased mounts with various boar and deer hunting subjects. The handle of each knife is formed as a hound, the blades partly etched and gilt.

German, dated 1732.

This hunting set is stated to have been given by Frederic the Great of Prussia to Prince Charles Edward Stuart as a token of affection.

From the collection of Count d'Ubani.

Rapier, the prototype of the small sword. Flattened vase-shaped pommel, chiselled with two oval panels of classical subjects; at the sides are terminal male figures supporting medallions. The quillons droop slightly, and take the form of caryetted busts. The centre block, from which issue the quillons, is chiselled with classical figures. The shell of oval form on either side, chiselled with oval panels of classical figures. At the sides of the panels are captors, scrolls, and grotesques. The whole of the groundwork plated with gold; wire-bound grip. The

blade, 32¾ ins. long, of flattened octagonal sectio
grooved, gilt in the grooves, and inscribed—

FRANCISCO PICINIO.

French, about 1660.

From the collection of M: E. Juste.

From the collection of the Count Nieuwerkerke.

589. Powder Flask, of natural horn; polished an
in low relief, with an oval panel containing the e
tical female figure of Faith. Round the border
circular medallion portraits, and a circular pa
taining the mask of a lion; scrolls on the grou
The mounts of polished iron, engraved with strap

Italian, about 1580.

590. Powder Flask, of ivory, circular flattened
carved with a lion's mask in high relief in the c
around that is a frieze of three equestrian tra
attacked by lions, scale pattern borders. The mo
iron, etched with scrolls, gilt.

Italian, about 1630.

591. Powder Primer, entirely of copper gilt. *It*
oval flattened form. On one face, embossed and e
in high relief, is a nude female figure, standing bene
starlit sky; above her is the inscription—

PRIMVS HOMINIS STATVS.

On the reverse side of the flask is chased a vesse
mast broken by a tempest, inscribed at the top—

VNDIQVE ANGVSTIE.

Round the border, chased in high relief, are cher
heads, fruit, and flowers. At the base of the nozzle
two cherubs' heads.

French, about 1570.

This powder flask has probably been composed of two
French mirror cases of the middle of the 16th century,
has been adapted to its present form at some consider
more recent date.

Powder Flask, of ivory; flat and circular in form. In the centre is a concave aperture, in which are conventional figures of hares. Around this, carved in high relief and undercut, is a frieze of boar hunting scenes in the style of the 16th century. Around the border are trophies of arms, laurels, etc. The mounts of silver; the nozzle formed as a group of hunting implements.

Flemish, about 1760.

Powder Flask, of natural stag's horn, polished and carved in low relief with a graceful figure of Venus, at whose feet is the figure of Cupid; down the sides are narrow upright panels, in the one a circular medallion portrait, supported by the figure of Cupid, whilst on the other side, is a narrow oval panel containing a similar figure, honeysuckle ornaments above and below. The mounts of iron deeply etched with an oval medallion portrait, on either side of which are figures of sphinxes.

French, about 1590.

Small Sword. Slender oviform pommel; knuckle guard of oval section, swelling in the centre, single quillon, pas d'âne, and an oval shell on either side. The whole hilt dec. with oval panels of figures in the costume of about 1730, chiselled in low relief and blued, on a gold plated groundwork; copper wire-bound grip. The blade, 29 ins. long, and of bayonet-shaped section.

French, about 1740.

The hilt of this small sword must certainly be by the artist who designed and executed **No. 627.**

Spur. The neck narrow and of oblong section. The neck, sloping slightly downward, is furnished with a large eight-pointed rowel; the whole chiselled in low relief with conventional tulips, etc., partly inlaid with silver.

Spanish or Mexican, about 1696.

Spur, of exactly similar form to **No. 636.** The incrustations of silver take the form of scrolls supporting baskets of fruit.

German, about 1630.

597. Spur, of exactly similar form to **No. 636.** The
russetted and inlaid with groups of quatrefoil
silver.

German, about 1630.

598. Spur. Slightly drooping neck and eight-point
shaped rowels. The surface russetted and de
cherubs' heads and feather ornaments, incrusted in

Italian, about 1590.

599 & 600. Pair of Spurs. The heel straps
oblong section. The necks first curve upwards
formed as terminal female busts. The neck then
downwards at an obtuse angle, carrying a five-point
shaped rowel, each point chiselled as a mask with a
beard. The whole decoration consists of minutely c
panels of pastoral subjects, with figures in the cost
about 1635; grotesque masks and scrollwork. The
is of a dark black colour.

French, about 1640.

This pair of spurs have for their surface decoration
chiselling in low relief than any individual piece in this
tion; but the details of the costume, etc. require for
full appreciation the assistance of a magnifying glass.
fineness of the work, is apt to be passed over, owing
sombre colour of the surface.

601 & 635. Pair of Stirrups, of inverted **U**-
form; from a side view the plate narrows from 2
in width at the base to 1½ ins. at the top; the
are oval. The whole surface is dec. with inter
chiselled and chased arabesques and scrollwork, i
ducing in the strap guards the arms of Ladislaus
Chief Burgrave of Bohemia. On the panels below
treads are plaques of sporting dogs and hares; r
the borders is an appliqué band chiselled with a
hatched ornament.

German, about 1580.

In the first and fourth quarter are the arms prope
the family of Lobkowitz, which in this instance appe
to Ladislaus II., Chief Burgrave of Bohemia, upon w

the Emperor Maximillian II. bestowed the Lordship of Neustadt. He was born in 1502 and died in 1584.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxxi., Figs. 1 and 2.

603. Pair of Spurs, of iron, silver-plated. The necks point strongly upward, and finish in five-pointed star-shaped rowels. The whole spur is chiselled to a design of a knotted branch.

German, about 1630.

Belt, of silver formed of a treble finely-twisted curb chain. The buckles in front are of quatrefoil shape, pierced and chased with floral ornaments; the centre is composed of an extra appliqué plaque, also chased with foliage; the joining link in front has to it a loop for the suspension of an escarcelle or bag.

German, about 1650

Belt, of silver. The links are theta-shaped, and are joined one to the other by two small circular rings; at intervals of 4½ ins. apart are oblong ornaments, appliqué with cherubs' heads. The clasp is of rosette form, also appliqué with strapwork, scrolls, etc.

German, about 1680.

Powder Flask, of natural stag's horn, polished, and carved in low relief; on the front face the Crucifixion; on the back an engraved design of conventional leaves, etc., a shield of arms, with the initials I · C · V · R and the date, 1557. Mounted in copper gilt, engraved with strapwork panels of sprigs of foliage; a smaller tube for the finer priming powder is at one branch, whilst at the end of the other is an aperture by which it was filled, the covering of which is formed as a lion's mask.

German, dated 1557.

Landsknecht Dagger and Sheath, entirely of copper gilt. The pommel is of vase-shaped form with a lion's mask in high relief, a bust of a woman above. The grip swells in the centre, and has on either face the nude

figure of a woman, upholding a basket of fru
quillons straight and widening at the ends, ob
section, single ring guard, in the centre of wh
mask. The blade, 10⅛ ins. long, of flattened di
shaped section, grooved the whole length, in
I . H . S and inlaid an armourer's mark on the
in copper. The sheath, which also carries a smal
and pricker, has a pierced panel down the front
subject from Roman history, introducing CLAUD
AGRIPPINA. The knob at the end formed
dolphins. Chain for suspension.

Swiss, about 1560.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

608. Powder Flask of polished stag's horn, finely
in low relief with the youthful figure of Mars, nak
the exception of cloak and helmet; he is in the
drawing his sword; trophies of various weapons are
feet. At the top is the inscription and date

HOC FERRO TELOQZ VIROS SIC TER
MAVORS, 1532,

(THUS O MARS SCARE MEN WITH THIS WEAPON OF IRO

mounted with gun metal.

Italian, dated 1532.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

The early date on this flask gives rise to a doubt
whether it is contemporaneous with the flask, or has
added more recently.

609. Large Triangular Powder Flask of
covered with velvet, bound and mounted with
gilt; over the front face is a plaque, pierced, emb
and chased. Dec. with the composition of the Judg
of Paris. Paris, behind whom stands Hermes, is
to hand the apple to Venus, whilst above hovers a
Cupid; the nozzle is chased with terminal figures
scrolls.

Italian, about 1596.

Powder Flask, of natural stag's horn, deeply engraved with an oval panel, shewing Cupid seated in a bed of flowers, an Apollo mask above, cherubs' heads and strapwork below. Mounted with iron, etched with conventional flowers and exotic birds on a dotted ground.

German, about 1630.

Landsknecht Dagger, entirely mounted in copper gilt, boat-shaped pommel, and quillons of similar proportions, curving one towards the other; the grip, which swells in the centre, of flattened diamond-shaped section, is of pear wood. The blade, 10⅞ ins. long, 1⅛ ins. wide at the hilt, grooved the whole length. The scabbard, which contains also a small knife and sharpening steel, is chased and pierced down the front with Holbein's *Dance Macabre*, "Dance of Death;" at the end is the knob, formed of a lion's mask and two spiral curls. At the back are two oblong loops for suspension, the one engraved with the date, 1573.

German or Swiss, dated 1573.

From the collection of M: A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

Powder Flask, of natural stag's horn, polished and carved in low relief, with an elaborate coat-of-arms surmounted by two helmets, with crest and mantling; a twisted riband at the back engraved with the inscription:

GOT·SEI·LOB ÆGAP·VOL·ITUS·KRE 1555

mounted with brass, engraved with strapwork panels of foliage. At the end of one branch is a small tube for the priming powder.

German, dated 1555.

Powder Primer, of ivory, formed as a small tusk, finely polished and carved in relief, with the first and second labours of Hercules—killing the Lernæan Hydra and strangling the Nemæn lion—mounted in silver with beaded borders.

Italian, about 1560.

The mounts are of a much more recent date.

614. Powder Flask, of polished stag's horn, ca
relief on the front face with the subject of S
the Elders. On the back a formal design of s
mounts of iron, minutely etched with hounds
scroll groundwork.

German, about 1596.

615. Powder Flask, of natural stag's horn,
high relief in the centre, with the conversi
Emperor Constantine. Around this are s
panels of horsemen, on a groundwork of nu
amorini, etc., mounted with metal gilt, ch
cherubs' heads, etc.

German, about 1580.

616. Powder Flask, of copper gilt formed as th
stag's horn; the entire front face has in l
various small hunting subjects, etc., with a v
castle in the far distance, a stream in the fo
The whole of the remaining surface of the flas
with a Saxon strapwork and scroll design. At t
one branch is an engraved sundial and a small
in which was a compass; on the other branch
tube for priming powder.

German, about 1580–1600.

617. Powder Primer, of copper gilt, flattened
form, convex in the centre, chased in low re
figures combatting; panels of scrolls on the
engraved with arabesques on the back.

Italian, about 1590.

618. Small Primer, of ivory, circular in form, ca
the front face, with Apollo seated on Mount P
a frieze of animals surround him. Mounted with

Italian, about 1595.

619. Small Powder Primer. Pear-shaped form,
with black fish skin. Dec.: with the crowned
King Charles II., bands of laurels and sprays of flo

small gold studs. On the reverse is the Star of the Garter, with the motto HONI SOIT QVI MAL Y PENCE, mounted with silver gilt, engraved with the reverse cipher C.C., surmounted by a crown.

English, about 1680.

620. Flat Pear-shaped Powder Flask of polished stag's horn, carved in high relief with the figure of Mars in Roman armour; at his feet are amorini, in border of formal scrolls, and masks mounted in bright steel, etched with a quatrefoil at the top.

Italian, about 1580.

621. Pommel of a Pistol of ivory, spherical in form. Around the centre band is finely engraved four oval panels containing Biblical subjects; between these are the initials GED. · IVD · CAP · VI. On either side of the central band is a narrow band of terminal figures, acanthus scrolls, and masks; at the base is engraved a cardinal's coat-of-arms.

Italian, about 1589.

622. Powder Flask, of bronze gilt, shaped as a natural stag's horn. The whole of the front surface is occupied with a composition of Roman soldiers storming a town, a small frieze of hunting subjects round the neck; on the back is engraved the ragged staffs and fire steels of Burgundy.

French work, about 1570.

623. Another exactly similar to **No. 617.**

624. Powder Flask of polished stag's horn, carved in low relief with the figure of a musketeer, carrying a match-lock gun in one hand, the slow match in the other; he wears the full bombasted breeches, and is in the costume of about 1590. The mounts are of iron polished to a brightened surface.

French, about 1590.

625. Powder Horn, of ivory, shaped as a hunting horn; octagonal in section; the mouthpiece carved as a monster's head, one of the loops for suspension formed as the interlaced bodies of two snakes. The mount at the end of copper gilt, chased with scrolls in low relief; a small grotesque mask for suspension.

French, about 1640.

626. Powder Flask of polished stag's horn, carved on the front face in low relief with the allegorical female figure of Fortune, standing on a Porcupine; on the back is engraved a coat of arms, surmounted by a helmet, the crest of which is a figure in the armour of about 1560 The mount of iron gilt, deeply etched with a formal interlaced design.

German, about 1570.

627. Small Sword. Oviform pommel; knuckle guard of oval section, swelling in the centre; single quillon, pas d'âne, and an oval shell on either side. The grip bound with gold. The whole hilt is finely chiselled with great minuteness in low relief, of small equestrian, and other figures, of soldiers and commanders in the costume of about 1740; distant landscapes and scroll and laurel borders, the background overlaid with matted gold. The blade, 31¼ ins. long, of bayonet section, blued and gilt at the hilt. The scabbard covered with sole skin, with chape, ferrule, and suspender, similarly chased to the hilt.

French, about 1760.

From the collection of M: A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

628. Small Sword. Oviform pommel, knuckle guard, single quillon, small pas d'âne, and double oval shell, wire-bound grip. Dec. with chiselled panels of allegorical figures, bright steel on a grained gold ground. The blade of bayonet section, 32½ ins. long, blued gilt and inscribed "COUILIER SUCCESSEUR DE MONSIEUR PÉCHON, FOURBISSEUR DE MONSEIGNEUR LE COMPTE D'ARTOIS RUE ST. HONORÉ À LA VICTOIRE DE PARIS," in mounted sheath.

French, about 1750.

630 & 630. Pair of Spurs, with heel straps of semi-circular section, short necks set on at an obtuse angle, and rowels formed as five-pointed stars. Thickly incrusted with winged terminal figures, masks, scrolls, and monsters in silver on a russet ground.

North Italian, about 1590.

631 & 632. Pair of Spurs. The necks curve slightly upwards, and are armed with pierced eight-pointed star-shaped rowels. The surface russetted, and incrusted with inlays of masks, zig-zags, and dotted ornaments in silver.

Italian, about 1590.

633 & 634. Pair of Spurs, with curved necks and star-shaped eight-pointed rowels, the surface plated with silver, enriched with oval and oblong panels inlaid in silver and chased in relief with masks and trophies.

French; about 1600.

635. See **No. 601.**

636. Spur, of nearly similar formation to **Nos. 631 & 632,** with the exception of the rowel, which is large and five-pointed. The surface russetted, and incrusted with trefoils and dots in silver.

North Italian, about 1620.

637. Spur. The heel strap is slender, the neck turns downwards at a right angle. The rowel large and slender. The surface chiselled, with small scrolls, etc.

French, about 1620.

638. Small Bugle, of silver, of the usual "French horn" type. Round the base is appliqué a band of silver gilt, 1⅛ ins. wide, with cherubs' heads in relief, the outer border embossed to an overlapping scale ornament; the inner border embossed and chased with cockle shells. Between

the cherubs' heads is engraved a hare and tulip, with the initials—I.W.H., and with the inscription—

MACHT · IOHANN · WILHELM · HAAS · IN NVRNBERG.

German (*Nuremburg*), *about 1680.*

639. **Farrier's Hammer,** the head is composed of gun metal curiously formed, having the hammer head reinforced at the end with iron, on the reverse side it flattens out, to extract nails, whilst at the top are two small projections, used in unfastening screw bolts. The surface is decorated with engravings of St. George and the Dragon, and a musketeer in the costume of about 1640; the ground has budding scrolls. The shaft of dark wood inlaid with rosettes and formal flowers, in brass polished stag's horn and mother-o'-pearl; the grip of bone engraved with a forge and smiths using hammers of similar pattern.

German, about 1640.

640 & 641. **Pair of Small Model Wheel-lock Pistols.** The stocks are of copper gilt and engraved with scrolls; the barrels partly octagonal in section; the lockplate occupying the whole of one side of the stock; the wheels are on the exterior, but covered; the powder pan covering of copper gilt, as are also the pommels, which are of S-shaped form.

German (*Augsburg*), *about 1580.*

From the collection of M: Baur.

From the collection of the Count de Nieuwerkerke.

It is generally accepted that these pretty toys were made by the apprentices of the gunsmiths as trials of their skill. They are frequently met with in single pistols, but in pairs they are rare.

CASE 6.

642. Embossed Casque, formed on classical lines. The surface blackened and in places gilt; the skull is ridged and has embossed on either face, the seated figure of a sphinx. Above the forehead and continuing over the skull is a design of overlapping acanthus leaves, whilst at the back, a spray of conventional honeysuckle flower occupies the skull. Around the base of the skull is a twisted cabled design. The umbril, in one piece with the helmet, is embossed to the form of the upper part of a dolphin-mask, whilst on the neck-guard the surface is broken up by deeply incised lines; the whole of the border is turned under to a roping, the contour followed by a row of brass-headed rivets for the attachment of the lining.

Italian (Milanese), about 1530.

643. Casque, of classical form, the surface russetted, with hinged ear pieces and roped edges. Dec. with a design repoussé in low relief. Above the forehead is a grotesque mask, with acanthus leaf pattern hair and ears, which continues down the comb of the skull; from the mouth of the mask issues a formal flowering scroll, masks on the ear pieces. The design is gilt on a russet ground.

Italian, about 1530–40.

This casque is fine in form, and the embossed masks and scrolls most spirited in composition, also excellent in workmanship. The repoussé designs in low relief from the surfaces, together with the general make of the helmet, recall the works of one of the later family Negrolis, known as Missaglias from the name of their birthplace, Italian armourers of the first quarter of the 16th century.

644. Open Helmet or Salade, of the Venetian type. It is composed of the skull piece, which has a slightly flattened comb and fluted back, and in one with this is a short, slightly sloping umbril, the border of which is turned under to a hollow roping, which continues down the sides and round the contour of the helmet. The lower

neck plates of the helmet are of two laminated parts. It bears in front of the skull a dolphin's mask, with the skin and fins, embossed and nielloed in gold. This piece is attached at the top by a turning pin; on either side of this central mask are the tails of the same dolphins, also attached by turning pins, and on this, again, the wings appliqué, the edges of which are cut to a lambrequin design and finish above the temples in an embossed spiral hollow, the whole of the borders, fluting, and attached pieces are enriched in a like manner with gold niello.

German, about 1520.

From the collection of the Count de Nieuwerkerke.

The curious, almost grotesque, design of this helmet is quite compensated for by the solidity and excellence of its workmanship; indeed, it recalls the casque by Colman Helmschmied, of Augsburg, in the Madrid armoury, No. 459 of the catalogue of 1898. It is also interesting on account of the fact that it is the only helmet in the collection that has gold niello used in its surface enrichment, such as is employed on the aforesaid casque in Madrid, after the engraving of Daniel Hopfer. This same niello work is much employed in the enrichment of the Italian sword and cinquedea blades of the 15th century. So little is this work used in the decoration of plate armour, that pieces in public collections in England are a great rarity. In the Tower of London are a pair of genouillères or knee pieces of this work. They have a curious history, as having been taken in the year 1839, together with many other fine fragments of armour, from the armoury at Madrid, and sold in London by public auction. They exactly resemble the wings on this helmet in workmanship.

645. Casque, of classical form. The ear pieces are wanting. The skull has a high comb ending abruptly in front, with flattened top engraved with scale ornaments. Dec. with a repoussé and chased design of a lion's mask in front, from the ears of which issue a formally-arranged flowing scroll, gilt, on a russet ground. Below the mask in front, it is peaked and pointed, so also is the neck guard; these two, together with the comb, are embossed in low relief with gadrooned ornaments, the border roped.

Italian, about 1540.

The design and execution of this casque suggests the work of the armourer Caremolo-di-Mondrone, a Milanese armourer in the employ of Federico Gonzaga, Duke of Mantua.

646. Open Casque, with hinged ear pieces (now missing). The surface of blackened steel. This fine skull piece is entirely forged in one, the work executed with the greatest vigour, embossed from the interior, in some places to a height of 2¼ ins. The ornamentation of the helmet is disposed on the surface in the following manner :—Above the forehead is the upper portion of a grotesque face, with moustachios, strongly hooked nose, and small receding eyes, above which are the bushy eyebrows. From between these eyebrows springs an acanthus leaf ornament which continues to the back of the comb of the helmet, forming the crest. An earlike form is embossed on either side of the skull, and behind it, below the rivets of the earpieces, the surface is occupied with cornucopiæ. The neck guard finishes by being turned outwards to a leaf pattern. A brass shield-shaped plume holder is at the back, also a row of brass rosette-headed rivets, by which the lining strap was secured. To beneath the extreme front of the helmet is attached, by rivets, a movable plate, embossed in the form of teeth, and round the lower edge of which is a series of holes also for the attachment of a lining.

Italian (*Florentine*), *about 1515–25.*

This most beautiful helmet, perhaps from the point of design, the finest example of the armourer's art in this collection, must come from the workshops of the armourer Piripe, known as Pifanio Tacito. Possibly executed from a design of the da-Vinci school, the armourer has lost none of the original spirit that must have imbued the first drawing, indeed so little has the difficult medium of stubborn iron affected the handling, that a freeness of execution has resulted only to be matched by a *cire perdu* bronze of the great age of the cinque cento.

647 & 648. Dagger and sheath. The hilt is composed entirely of ivory. Turned flattened pommel, tapering towards the guard, which is formed as three grotesque busts, carved in full relief. They wear the head-dress of about 1535–45 ; at the top of the grip, below the pommel is an engraved band of formal scrolls and roses. The blade, 10 ins. long, of square-shaped section and grooved, diamond-shaped section in the centre, and again of square-shaped section at the point. The scabbard is of wood, covered with leather, mounted with silver gilt, engraved with birds and flowers. It contains a combined

knife and fork, the handle of which is of silver gilt, w
the figure of Judith with the head of Holofernes in l
relief.

German, about 1550.

649. Dagger. Blued hilt. Fluted oviform pommel, droop
quillons, fluted and widening at the ends, the ce
block coming to a point over the blade; spirally-fl
copper-wire grip. The blade, 9¾ ins. long, of diame
shaped section, each face slightly hollowed, strong rica
The whole surface roughly etched and finely gilt with l
ornaments, a shield of arms on one face of the rica
the initials S.G. on the opposite side.

The blade is of English workmanship, about 1600.
The hilt French.

650. Sword. The hilt entirely of gilt copper; the pomm
and grip in one, the former chased as the head of
grotesque bird, the latter spirally twisted. The quillo
very slightly curved and of square-shaped sect
terminating in lions' masks. They issue from an oblo
block, on either side of which at the base, and droopi
over the blade, are two grotesque masks. The bla
31½ ins. long, back-edged, slightly curved and hollow
on either face; on the one side etched and gilt with t
siege of a town; the soldiers are in the costume
about 1520; on the reverse side, a view of a wood wi
figures stag hunting.

German, about 1540.

From the collection of M: Louis Carrand.
From the collection of the Count de Nieuwerkerke.

651. Cinquedea. The hilt of iron, and formed as thr
baluster columns at the outside, finishing in eagle
head, curving outwards, jointed in the centre of the gr
by a solid block, chased with an oval panel containing
a head; drooping quillons of oblong section. The blad
13 ins. long, 3¼ ins. wide at the hilt, tapering to a point.

Italian, about 1560.

652 & 655. Sword and sheath. The pommel and grip o
ivory, in one piece, carved with grotesque masks, acanth
leaves, etc.; iron ferrule chiselled with scrolls. Th

quillons short, of square section, slightly drooping at the ends and formed as monsters' heads. The blade, 20¾ ins. long, and 2¼ ins. wide, stamped with the armourer's mark; the point rebated. The scabbard of wood covered with leather incised with lines; the chape and ferrule slightly decorated round the edges.

German, about 1550.

653. Sword. The hilt entirely of iron and latten. Flat wheel pommel hollowed on one face and bordered by a curious annular design worked in latten. The grip of oval section, narrowing towards the quillons and composed of twenty-one oval discs, placed one on the other, cut in semicircular facets giving the general effect of a scale pattern. The drooping quillons and knuckle guard are of diamond-shaped section, grooved on each face; the ends of the quillons, etc., are formed as small fluted vases. The blade, 35¾ ins. long, of flattened hexagonal section, with a slight ricasso, is inlaid with an armourer's mark in brass.

German, about 1550.

654. Falchion. The pommel is of bronze gilt, formed as the profile head of a lion. The quillons of steel, curve in reverse directions, finishing in lion's masks and are oval in section; on one side is a circular convex drooping shell. The whole of the quillons and shell chiselled in low relief with lions' masks, and formally arranged acanthus foliage, fully gilt on a brightened ground; the grip of agate. The blade, 24 ins. long, back-edged, and of falchion form, has two shallow grooves on either face; strong ricasso, deeply etched at the hilt and gilt with the crowned shield of arms of the Medicis surrounded by the collar of the Order of the Golden Fleece. The ricasso etched with scrolls, and fully gilt.

Italian, about 1535.

655. See No. 652.

656. Cinquedea, gilt bronze hilt. Wheel pommel, roped rim; on either face, in an escalloped shell-shaped panel are profile busts. The quillons are of rugged leaf form

and droop on the blade. The grip of wood, spirally-fluted, and covered with a basket pattern in copper wire. The blade, 13 ins. long, 3 ins. wide at the hilt, tapers to a point, of flattened diamond-shaped section. The surface, shaped to six facets, and inlaid with figures and scrolls in gold niello (much rubbed).

Italian, about 1520.

657. Sword. The hilt is of copper gilt. The pommel is of wheel form sunk in the centre, the quillons of hexagonal section, flattened on the one side, diagonally curved and roped at the ends; also roped in the centre in small panels. At the end and in the centre, it is engraved with grotesque animals, a formal leaf design occupying the remaining surface. The grip of ivory with gilt ferrules. The blade is 10¼ ins. long, 2 ins. wide at the hilt, tapering to a point, of flattened octagonal section, and having a hollowed facet running for a distance of 10¼ ins. on either side. At the hilt it is richly nielloed with gold, with the figure of St. Michael on one face, the Resurrection on the other.

Italian, about 1490.

The pommel is a restoration to complete the sword; the quillons unfortunately have been bent slightly upwards—they were originally straight.

658. Dagger. Copper gilt hilt. Hollow wheel pommel, embossed and chased with a circular panel of masks and conventional flowers; hollow fluted grip, swelling in the centre, slightly drooping quillons of oblong section. The blade, 8¼ ins. long, 1⅛ ins. wide at the hilt, tapering to a point, etched and gilt with formal scrolls.

Italian, about 1550.

659. Dagger. Flattened octagonal facetted pommel, short square-shaped quillons, widening at the ends, and issuing from an octagonal centre. Dec. with conventional flowers chiselled in low relief on a gilt matted ground. Spiral wire-bound grip. The blade, 9½ ins. long, strongly ridged, grooved, and pierced.

French, about 1615.

660. Dagger. The hilt entirely composed of ivory. The pommel is oval with a flattened top, carved in low relief

with leaves of the acanthus. The grip, which is columnar in form widens to above the blade, where it is carved with two leaf-shaped panels on either side, introducing male and female busts wearing the head-dresses of about 1510. The blade, 11⅛ ins. long, 1¼ ins. wide at the hilt, is of flattened octagonal section, having a narrow facet 2 ins. from the hilt, where it is etched and gilt with oblong panels of pomegranates and inscribed—

OMA ····· EMEN ·

The blade, at the junction with the hilt, fits into a narrow silver socket. It is also rivetted on the top of the grip, on an engraved rosette of the same metal.

North Italian, about 1510–20.

The above imperfect lettering were it completed should read—

O MATER DEI MEMENTO MEI

(*O Mother of God remember me.*)

It is an inscription that is found on a great number of North Italian weapons and pieces of armour.

661. Sword of the Landsknecht type. Both the pommel and quillons are of copper gilt. The pommel fits, cap like, on the top of the grip; it is of flattened octagonal section, chamfered at the top, and has a roped cord passing across the apex. The quillons diagonally curved and of quatrefoil section, spirally twisted. Decorated on the pommel with six upright panels with allegorical figures in low relief. There is a small upright panel in the centre of the quillons containing a bust. The grip, which is of dark wood, tapers towards the quillons and follows the form of the pommel. The blade, 35 ins. long, of flattened diamond-shaped section tapering to the point.

Italian workmanship, but of German fashion, about 1540.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

662. Chanfron, with hinged crinet, of russet iron, the edge turned under and embossed with a design of a bound

laurel wreath. Dec. with a band 2 ins. wide of conventional flowering scrolls repoussé in relief; all the raised parts of the decoration gilt. A centre spike in the middle of the forehead.

Italian (*Milanese*), *about 1540.*

This work would seem to be that of the Italian armourer Carlemolo di Mondrone, in the service of Frederico Gonzaga, Duke of Mantua.

663. Pair of Ear Pieces to an open Casque. The edges are turned under to a roping; they are etched and gilt with lions' masks and bordering, on a blue surface.

German, about 1550.

664. Tailpiece for a Horse (*Schwanzriempanser*), of russet and gilt steel, finely embossed as a grotesque dolphin head, and etched with scroll and scale ornaments.

Italian, about 1530.

This rare piece of horse armour is of great freedom and beauty of design and workmanship.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxix., Fig. 4.

665. Sword hilt, bronze of heavy and large proportions. The pommel formed as a ram's head, straight quillons, of oblong section, finishing one end in a lion's mask; scale pattern grip.

This hilt without doubt, from its unwieldy proportions, must have formed part of a sword attached to a statue of heroic proportions, founded in the early part of the 16th Century, but on classical principles.

666. Oblong bronze plaque casting, of an early inscription.

667. Sword, the hilt of copper, thickly gilt. The pommel of fish-tail form, the quillons straight, circular in section, swelling at the ends, and finishing in hemispherical knobs. The grip of horn is shaped in continuation of the form of

the pommel. Dec.: none. The blade, 35 ins. long, 1⅛ ins. wide at the hilt, tapering to a point, of flattened diamond section, it has an armourer's mark, inlaid in copper, 8 ins. from the hilt.

Italian, about 1460.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

M. Viollet le Duc in describing this sword in "Dictionnaire du Mobelier Francis," Vol. 5, page 385, dates it as belonging to the beginning of the 15th century, also likens the mark on the blade to the coronel on the tilting lance. The former statement must certainly be a slight error.

A sword very nearly similar in form to this is in the Musée de Cluny. It is among those left by the late M. de Beaumont. The blade, however, of the Cluny sword is finer and engraved with the arms of the Visconti family.

668. Cinquedea. The hilt entirely gilt. Flat cone-shaped pommel, pricked with a scroll design. The quillons curve strongly over the blade, and are triangular in section, widening towards the ends; wire-bound grip. The blade, 11 ins. long, 2¾ ins. wide at the hilt, shaped to nine facets on either side, tapering to a point of flattened diamond-shaped section. It is nielloed with allegorical figures in gold at the hilt, above which is a true arabesque design introducing quatrefoil-shaped panels of classical busts.

Italian (Venetian), about 1500.

669. Cinquedea. Large arch-shaped bronze gilt pommel, with two figures of amorini in low relief. The grip has on either face a plaque of ivory which has been stained green, and in it are four circular holes with pierced tracery in brass; down one side of the grip runs a narrow band of the same material, inscribed—

PROPTER + CANES.

The band is missing on the reverse side. The quillons are broad and of oblong section, and into them fits the blade, 17¾ ins. long, 3⅛ ins. wide at the hilt; the surface divided into nine facets, decorated with the figure of Europa and the bull, in gold niello; the subject on the reverse side is obliterated.

Venetian, about 1490.

Had this cinquedea been in a less corroded condition, it would have surpassed any in this collection for beauty of

design and workmanship. Unhappily, from the centre of the grip downwards the surface and even part of the outline have perished from rust oxidisation, due to long immersion in water. Notwithstanding this the outline of the pommel and grip will scarcely fail to convey an idea of its past beauty.

670. Sword. The hilt is of copper gilt, executed after the sword by Donatello, in the Turin Museum. Hollow circular pommel formed to the outline of two dolphins, their tails joining at the top; astride their backs sit amorini, who support between them a gorgon's head. The quillons are straight and of oblong section, issuing from an oblong block in the centre, which is chased in low relief with allegorical figures and cupids. The ends of the quillons have caryatid figure in low relief. Spiral wire-bound grip. The blade, 29¾ ins. long, and 2¼ ins. wide at the hilt, tapering to a point. It is boldly etched with the crowned arms of England and France, surrounded by the garter inscribed—

HONI SOIT QVY MAL Y PANSE 1509.

Below this is the figure of a satyr, supporting on his head a basket of fruit and flowers, on which are seated two infant satyrs blowing trumpets. On the reverse face are figures of horsemen in armour of the 17th century, and above them, supported by amorini, a trophy of various arms. The blade, now in the hilt, has been cut down from its original proportions, which is apparent by the design being incomplete at the edges. It would be difficult to say for what purpose and when the blade was originally made. Certainly the date, 1509, at the end of the garter motto cannot be the period of its manufacture, as on the reverse face horsemen in the costume of about 1640 are introduced, also trophies of 17th century arms. The drawing of the whole is thoroughly Rubenesque and has been executed from the design of a Flemish artist of about 1640–50.

Marcel Reymond, in "La Sculpture Florentine," under the heading of Donatello, in describing the Turin sword, states that it is signed in full with the artist's name, and from the character of the decoration must have been made at a late period in the life of the artist.

671. Cinquedea. Arched bronze pommel with classical busts in low relief. The grip overlaid with plaques of ivory,

pierced with four circular holes containing brass tracery; down either side is a narrow band of brass, stamped with the inscription—

AVXILIVM · A · SVPERIS

(HELP FROM CELESTIALS (*i.e.*, FROM ABOVE).)

PAEBENT . VICTORIAM.

(CONFERS VICTORY.)

The quillons of iron droop strongly over the blade and are of flattened oblong section at the ends. Dec. with an etched renaissance design of scrolls, etc. The blade, 26 ins. long, 4¼ ins. wide at the hilt, tapering to a point. The surface formed to nine facets, etched and gilt, with two classical compositions under arched canopies, circular panels with emblematical female figures of Justice and Strength; above this is a narrow panel, inscribed on the one face—

DEVS ET NATVR NIHIL FRVSTRA FACIVNT.

(GOD AND NATURE DO NOTHING IN VAIN.)

On the other face—

INFICIVVISSIMVS MORIEMVR INPORV.

Venetian, about 1490.

672. Dagger. Circular disc pommel, fitting, cap like, the top of the grip, and inlaid with a band of tortoiseshell; facetted grip, diminishing in size towards the guard. The quillons are of copper gilt and formed as two coiled monsters or snakes, drooping over the blade. The blade, 7⅛ ins. long, 1⅜ ins. wide at the hilt, of diamond-shaped section, with flattened inner edge. Dec. in gold niello, with quatrefoil-shaped panels of classical heads, on a groundwork of fine arabesques.

North Italian, about 1490.

673. Cinquedea. Arch-shaped bronze gilt pommel, chased with a lion ornament in low relief; on either face of the grip are plaques of ivory, inlaid with the *third* brass coin of TETRICUS, proclaimed Emperor in Gaul, A.D. 268, and resigned the province to AURELIAN, A.D. 273, and a coin of AUTONOMUS of Rome, coined under CONSTANTINE THE

GREAT, *Urbs-Roma*. Down the sides run bands of metal gilt, engraved with the inscriptions—

CAVE · NE · VITORIA
PRAEBENT · VICTORIAM.

The quillons are of iron, covered with plaques of copper gilt, also containing in the centre of either face, coins, CONSTANTINE THE GREAT, A.D. 245–337, on a groundwork composed of appliqué, filigree work of seeding scrolls, etc. The blade, 19 ins. long by 4½ ins. wide at the hilt, tapers to a point; the surface divided into fourteen facets on either side. At the hilt it is decorated with a composition representing King Nebuchadnezzar and the Jews worshipping the Golden Calf, etched and fully gilt. Above it is an arched canopy, over which is a circular medallion portrait supported by amorini; there are three upright panels, etched and gilt, above the principal subject. The same theme of ornament is repeated on the reverse face of the blade.

Venetian, about 1500.

674. Dagger, gilded bronze hilt. Fluted fig-shaped pommel, chased with acanthus leaf ornaments. The quillons droop and are shaped as a serpent, the head turned forward, forming one end of the quillon, the tail forming the reverse, a bearded mask in the centre; wire-bound grip. The blade is 8¾ ins. long, 1½ ins. wide at the hilt, of flat triangular section, and having four ridges at equal distances apart, crossing the blade at right angles, decorated at the hilt with an oval panel on which is a female bust in gold niello.

Italian, about 1520.

675. Cinquedea. Arch-shaped pommel of copper gilt, engraved with a mask and a formal design composed of trefoil leaves. The grip overlaid with plaques of ivory, in which are four circular piercings containing a design of Gothic tracery in brass; down either side of the grip is a narrow band of copper gilt, stamped with the inscriptions—

EXITVS NON CAVSA.
QVERITER BELLI.

The quillons of iron, drooping strongly over the blade, oblong in section, and narrowing towards the ends, etched

with conventionally arranged acanthus leaf scroll work, traces of gilding. The blade is 20⅛ ins. long, 3⅛ ins. wide, tapering to a point, having two broad hollow channels on either face, and between which, in the centre, runs for 6 ins. a flattened ridge. It is deeply etched and fully gilt at the hilt, with four upright panels of figure subjects under canopies, and with a frieze of scroll work above; down the ridges runs a narrow band of renaissance ornament.

Italian (Venetian), 1480.

676. **Sword.** The hilt is of copper gilt; the pommel of flattened leaf-shaped form, with a grotesque mask on either side. The quillons, which are of oblong section, droop toward the blade, and finish at the ends in spiral curls. In the centre they extend to a point over the blade, and leaving as decoration a folded acanthus leaf. Shark's skin grip. The blade, 3½ ins. long, 1⅛ ins. wide at the hilt, slightly grooved, the edges chamfered, stamped with the wolf mark.

Italian, about 1525.

677. **Cinquedea,** arched copper-gilt pommel, with oval panels in low relief containing classical busts, small figures of stags below. The grip has a plaque of ivory on either face, with four circular panels of brass tracery; down either face run copper-gilt bands, with the following inscriptions—

NVNQVAM POTEST NON.
ESSE VIRTVTILOCOS.

The quillons of iron, oblong in section, etched with Pegasus, on a groundwork of scrolls. The blade, 17⅛ ins. long, 3⅛ ins. wide at the hilt, tapering to a point, and having five facets on either face, etched and gilt, with subjects from the history of Perseus. Across the top of the composition is a frieze of amorini, acanthus, scrolls, etc.

Venetian, about 1500.

678. **Cinquedea.** The hilt of bronze gilt, flattened rosette-shaped pommel, drooping rope pattern quillons, ending in spherical knobs, decorated with cross-hatched ornaments. The grip of wood, over which is a basket

pattern in fine copper wire. The blade, 11¼ ins. long, 3⅛ ins wide at the hilt, and tapering to a point, of flattened diamond-shaped section. The surface is divided into six facets, and decorated with two panels of classical subject at the hilt in gold niello inlaying. Above that is a quatre foil-shaped panel containing a profile bust, and above that, a small panel of a true arabesque design.

Italian (*Venetian*), *about 1486.*

679. Sword of a Venetian Estradiot. The pommel (of copper gilt) is formed as a turbaned, bearded head. The quillons (of gilt iron) are short, straight, and square in section, and coming on either side to an acute point over the face of the blade. Facetted horn grip. Dec. with an etched design on the quillons of dolphins and scrolls. The blade, 36⅛ ins. long, back edge, grooved, and slightly curved; etched and fully gilt near the hilt in the manner of Bellini, with a Roman Emperor and other figures in an audience chamber. The scabbard is of wood, covered with velvet, and with chape, ferrule, and hanger of gilt iron, etched with mermaids, etc.

Italian (*Venetian*), *about 1530.*

From the collection of M: de Méixmoron, of Dijon.
From the collection of M: Louis Carrand.
From the collection of the Count de Nieuwerkerke.

680. Dagger "*à oreilles*," or, as termed in Italy, "*la Levantine*." Both hilt and blade entirely forged from one piece. The pommel formed of two circular plaques, issuing at an obtuse angle from the top of the grip. The grip is of columnar or baluster shape, hollowed and pierced, and of facetted octagonal form over the blade. The blade, 9¼ ins. long, of flattened diamond-shaped section, deeply etched on the ricasso with arabesque.

Italian, about 1530.

681. Dagger "*à rouelles.*" The hilt is composed of a circular flat pommel and guard of equal proportions; each is formed of two slightly convex plaques joined round edge, the grip of wood secured in the centre by a quatrefoil brass-headed rosette, and two bands of the same metal inlaid down either side. The blade, 15⅛ ins. long, back-edged, the two principal facets slightly

hollowed, triangular in section; at the hilt an armourer's mark inlaid in brass.

French, about 1440.

From the collection of M: Louis Carrand.
From the collection of the Count de Nieuwerkerke.

This interesting dagger was exhumated in a peat-fen.
This form of dagger is constantly seen represented in illuminated missals, etc., of the early part of the 15th century, but the dagger in actual existence is of great rarity.

682. **Dagger** "*à oreilles*," or, as termed in Italy, "*la Levantine*." The pommel is formed of two circular projections issuing from the top of the grip at an obtuse angle. Those on the outside are overlaid with horn plaques, coming to a blunt point at the base of the circle, where they are slightly inlaid with spirals in brass. The grip is also plaqué with horn, continuing to the top of the ricasso, where it is slightly moulded. The blade, 8¼ ins. long, of flattened diamond-shaped section, the faces slightly hollowed, short ricasso.

Italian (*Venetian*), *about 1510.*

There can be little doubt as to the Oriental origin of the hilt. The formation of the pommel closely follows the lines of the Moorish and Turkish yataghans, and is of a type that at the present day is used in the East.

683. **Dagger** of exactly similar construction to **No. 686.** The grip engraved with a chequered pattern. The blade, 9½ ins. long, of triangular section, and bearing the armourer's mark.

German, about 1500.

684. **Dagger** "*à rouelles*." The pommel is formed of a flat circular disc of iron, plated with brass on the under side; on the top is a circular plaque of copper gilt, with a monster and riband scroll inscribed—

Mary,

in red and black Champlevé enamel; down either side of the grip is a formal design of scrolls of similar workmanship in red, black, and white enamel. The grip has attached to it on either side a plaque of polished stag's

horn, secured by three tubular brass rivets, the edge of which flange outwards. The guard is formed of a brass rondel, round the edge of which is attached a band of metal, forming a cylinder 1½ in. deep, which is engraved with a scale-pattern border and formal scrolls. The blade, 12 ins. long, is of triangular section, the faces slightly hollowed, inlaid with an armourer's mark in brass. In *cuir bouilli* scabbard, on either side of which is a small aperture for a knife.

German, about 1450.

The tubular brass guard is a modern restoration, from the character of enamels, the dagger might be of earlier date and could be put to about 1370–1400, but their authenticity must be open to some comment.

685. Dagger, known as "*Dague à rognons*" (*kidney dagger*), on account of the formation of the base of the grip. The pommel is formed as a circular cap fitting the top of the grip; the quillons are small and droop strongly over the blade. The grip is of knotted wood, tapering from the pommel to the quillons, above which it swells into two lobes, whence it takes its name. Between the steel cap pommel and the grip is a brass washer. Dec.: none. The blade, 10⅝ ins. long, back edged, inlaid with an armourer's mark in brass. The sheath is of *cuir bouilli*, decorated with punched ornaments, and containing a partition for the knife and sharpening steel, which still remain; steel ferrule of square section.

Probably English, about 1480.

This type of dagger must have been in common use in England from the first half of the 15th century to the middle of the 17th century. Indeed, the dagger said to have belonged to Colonel Blood, who attempted to steal from the Tower of London the crown jewels in 1670, is almost of this form. There is a sister dagger to this in Her Majesty's collection at Windsor, but which at present by some error, forms part of a trophy of Eastern arms. In the examples of the 16th and 17th centuries the blades are, as a rule, four-edged, bayonet section, in the finer examples etched and gilt, often with some English inscription in the form of doggerel, rhyme, or motto.

From the collection of the Count de Nieuwerkerke.

686. Landsknecht Dagger. The hilt of blackened iron, flat circular disc pommel, engraved with a cross-hatched

design at the top; hollow cylindrical grip, tapering to the guard, engraved with scale ornaments. The guard is formed of an oval disc, one side of which bends over for a small distance parallel to the blade. The blade, 10¾ ins. long, of triangular section, stamped with the armourer's mark. The scabbard of wood, covered with tooled black leather and having two small apertures for knives.

German, about 1500.

687. **Dagger.** Blued hilt, flattened mushroom-shaped pommel, the quillons short, of flattened hexagonal section, finishing at the ends in circular discs, attached by their edge to the end of the quillons in such a manner as to droop over the blade. Both the ends of the quillons and top face of the pommel chiselled in high relief, with radiating flutings. The grip of wood, carved into a knotted ornament; at the top of each projection is inserted a silver stud. The blade, 12¾ ins. long, of flattened diamond-shaped section; the point strongly reinforced, doubly grooved on the ricasso, and inlaid with the armourer's mark, an R in brass.

French, about 1500.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

There is an exactly similar dagger to this in the Museum at Dijon.

CASE 7.

688. **Closed Helmet.** The skull of keel form with slightly roped edge, the chin piece opens down the side. The vizor is thick with an oblong aperture forming the occularium, and fitting into the bevor, which is pierced on the right-hand side with apertures for breathing, the catch formed as an acorn, the lower edge is finished in a hollowed roping to fit the top plate of the gorget. Dec.

with etched vertical bands with musical and milit trophies, gilt on a blackened ground, borders of str work on the vizor and bevor.

Spanish, about 1570.

There is every indication by the screw holes in the bev and vizor that this helmet has formed part of a tilting harne as in the suits 484, 495, and 505.

689. Morion. The skull made in two halves joined dow the comb, which is 4½ ins. high and roped at the edg The brim strongly curved and sloping, the border of whi is turned under to a hollow roping. Round the base o the skull is a row of brass-headed rivets for the attach ment of the lining strap. Brass plume holder at th back. The whole surface is deeply etched and partl gilt to an interlaced strapwork design forming shape panels on either side of the skull containing the figur of the flying horse, Pegasus, classical busts, and figur of Fame; the groundwork is covered with conventiona palm-leaf ornaments. The strapwork russetted to a deep purple brown surface.

Italian, about 1590.

690. Closed Helmet. The skull is of graceful keel form. The comb finishes at the top in a dentated roping. The chin piece opens down the side. The face guard is formed of a hinged pointed umbril, to which is rivetted a bevor of three wide bars. Three gorget plates, the lower one finished in dentated roping. The contour of the border is followed by a row of brass-headed rivets for the attachment of the lining. Decorated with bands and bordering slightly sunk, with lateral bars etched with conventional foliage partly gilt.

Spanish, about 1540.

691 & 709. Pair of Flint-lock Pistols. The stocks are of walnut, decorated with inlays of hunted hares, hounds, annular ornaments on a groundwork of spiral scrolls in engraved ivory and mother-o'-pearl. The pommels of ivory, carved to the form of a helmeted Roman head. The barrels partly octagonal. The locks without decoration.

Italian, about 1700.

706. Pair of Snaphaunce Pistols. The stocks of Italian walnut, carved in low relief with dolphins and scrolls. The pommel caps, the trigger guards, ramrod sockets, and plaques inlaid flush with the stocks, of steel, finely chiselled in low relief, with interlaced budding scrolls, among which are figures of snakes and monsters. The barrels are partly ribbed and inscribed—

LAZARINO COMINAZZO.

On the reverse side to the locks are long slender hooks for attachment to the belt.

Italian, about 1660.

Snaphaunce, a term derived from a nickname applied to the troops who first used this particular form of lock.

707. Pair of Flint-lock Pistols. The stocks of Italian walnut, decorated with panels of iron-work inlaid flush with the surface, and pierced to a lace-like fineness, with the double-headed eagle, trophies of arms, and interlaced scrolls. The pommel caps and trigger guards similarly decorated. The barrels have a facet running along the sight line, inscribed—

LAZARINO COM(I)NAZO.

The lock plates deeply engraved with the crowned double-headed eagle, and inscribed on the lower chamfered edge—

CAVIO FONDRINO IN BRECCIA.

Italian (Brescian), about 1670.

694. Flint-lock Pistol. The stock of Italian walnut carved in low relief with grotesque masks, interlaced strapwork, and acanthus foliage. It is furthermore enriched with fine scrolls in silver wire. The barrel has a facet running down the sight line engraved with the maker's name—

CHASTEAV À PARIS

This name is repeated on the lock plate. In an oval panel on the barrel, chiselled in low relief, is the figure of Mars, the background plated with gold and matted. The

remainder of the barrel, the lock plate, the pommel a ramrod socket, and trigger guard, are all similarly de with allegorial figures, busts, and trophies, chiselled in lo relief on a gold-plated ground.

French, about 1690.

695 & 705. Pair of Flint-lock Pistols, entirely o steel. The stocks chiselled in low relief with acantha scrolls, the ground dec. with engraved interlaced buddin foliage. The pommels and trigger guard are ornamente in high relief with lions masks. The barrels have a face running down the line of sight inscribed—

GIO BATTA FRANZZINO.

The lock plates inscribed by the maker—

STEFANO SCIOLI.

Italian, about 1680.

696 & 704. Pair of Wheel-lock Pistols. The stock of mahogany, have facetted pear-shaped pommels. The whole surface is dec. with inlays of figures, terminal busts, masks, birds, and scrolls in engraved and polished stag's horn. The barrels partly octagonal. The lock plates are deeply chamfered at the edges, and have the wheels on the outside; the hammer spring slightly engraved with rosettes.

German, about 1650.

697. Wheel-lock Petronel. The stock of walnut wood, dec. with inlays of polished and engraved stag's horn and mother-o'-pearl; on one side of the butt is a shield of arms with scroll-shaped monsters at the side, on a ground-work of spiral scrolls; on the remainder of the stock the imperial eagle, scrolls, etc. Just below the trigger is inlaid the allegorical figure of Truth. The barrel has four ridges for a part of the way, and is chiselled between these with terminal figures of Venus, satyrs and scrolls; above are engraved Roman warriors and trophies of arms. The lock plate has the wheel on the exterior, and is tooled with a design of scrolls.

German, about 1635–40.

The lock is of slightly later date than the barrel and stock, and has been adapted to fit them.

& **702. Pair of Flint-lock Pistols.** The stocks of Italian walnut, slightly carved with acanthus mouldings. The pommels and plaques below the breech, on the reverse of the locks, at the ramrod socket and at the base of the muzzle, are most elaborately wrought in steel chiselled in low relief, with masks, monkeys, and interlaced floral scroll work. The barrels are ribbed in three rows, and bear the name of the celebrated maker—

LAZARINO . COMINAZZO .

The locks and trigger guards are chiselled with a similar design to the mounts of the stock. The ends of the ramrods and the triggers (one now missing) are formed as the figures of monkeys.

Italian, about 1640.

699. Wheel-lock Holster Pistol. The stock of Italian walnut, the butt in the form of a petronel stock; decorated with inlays of open steel work flush with the surface. The barrel facetted and partly ribbed. The lock plate has the wheel on the exterior, protected by an annular-shaped openwork plate. Both on the breech of the barrel and on the lock plate is stamped an armourer's mark.

Italian, about 1670.

700. Wheel-lock Pistol, entirely of russet iron. The stock is of the usual form, but has a large hexagonal barrel-shaped pommel. It is dec. with military trophies, circular panels, and arabesques inlaid in gold and silver. The barrel, which is partly octagonal, is decorated in a like manner. The lock plate has the wheel on the exterior, and is also decorated with inlays of gold and silver.

Probably French, about 1630.

From the collection of the Count de Nieuwerkerke.

701. Snaphaunce Pistol. The stock of Italian walnut, shaped in the butt. The pommel, capped and mounted

in places with iron, chiselled with tulips in low re
The barrel partly ridged and stamped at the side—

L . L .

The snaphaunce lock is elaborately chiselled and pierc
with grotesque figures and budding scrolls.

Italian (*Brecian*), *about 1660.*

702. See **No. 698.**

703. Wheel-lock Petronel. The stock of walnut, de
with inlays of mermaids, deer and hounds in groups on
small spiral scroll, an annular pattern background
engraved and polished stag's horn and mother-o'-pea
The barrel rusetted and inlaid with conventio
scrolls in silver. The lock plate, decorated in a li
manner, has the wheel on the exterior.

German, about 1635.

704. See **No. 696.**

705. See **No. 695.**

706. Wheel-lock Pistol. The stock is of ebony, havin
the pommel shaped as that of the petronel. Dec. wit
inlays of mother-o'-pearl, of small groups of figures i
the costume of about 1600; between these are figures o
hounds; the bordering is composed of polished stag'
horn, engraved with strapwork panels and sca
ornaments, and in places, panels engraved with portrait
busts. The barrel is moulded at the breech and muzzle
with chiselled acanthus leaves, the surface blued, and
decorated with two oval panels of oriental hunting scenes
in gold and silver azziminia, damascening on a groundwork
of arabesques. The back sight is formed as a lion's mask,
holding a ring, appliqué in copper gilt. The lock plate has
the wheel on the exterior, and is decorated in a like
manner to the barrel; on the reverse side is a long hook
for suspension; both this and the trigger guard are gilt.

French about 1600.

707. See **No. 693.**

709. See **No. 692.**

710. See **No. 691.**

710. **Circular Vamplate,** for a lance. Slightly sunk border, studded with brass-headed rivets. Dec. with three radiating bands and border, etched with musical and other trophies, richly gilt on a black dotted ground. 10¼ ins. diameter.

Spanish, about 1580.

The closed helmet, No. 688, has formed part of this same rich suit.

711 & 716. **Pair of Double-barrelled Wheel-lock Pistols,** entirely of iron. The barrels are placed one above the other, slightly belled at the muzzle, octagonal in section at the breech. The stocks conform to the shape of the barrels and lock plates. The pommels are of fish-tail form. The grips are hollow and cylindrical in form, originally bound with cord or wire (now missing) to give a firmer hold. The lock plate has the two wheels on the exterior, the one placed slightly above the other. They are released by one trigger. The two holders are hinged facing one another. The entire surface of the two pistols is dec. with an interlaced strapwork design, introducing panels of hounds and figures of standard bearers, deeply etched and partly gilt. On the barrels and lock plates are stamped double armourer's marks, the one being that of the city of Nuremburg and the other exhibiting the initials P.D.

German, about 1580.

712. **Wheel-lock Dag,** entirely of iron. The stock, which is of the usual form, has a hollow spherical pommel. The barrel, 20¼ ins. long, octagonal in section at the breech. The lock plate has the wheel on the outside, protected by a case of convex form; it is furnished with a safety catch. The whole pistol is dec. with shaped panels of various hunting subjects on a groundwork of foliage and scrolls, introducing in places panels of arabesque ornaments, etched and partly gilt. At the top

of the stock, at the base of the breech, is a coat of ar surmounted by a helmet and mantling, with the lett F · G · M · O · OH · B. above, and the inscripti Mugael geldreuger below.

German, about 1570.

713. Spanner for winding a wheel-lock. It has the squar shaped sockets of three sizes, also a small hinged p used for cleaning purposes, and a swivel hook for suspe sion. Dec. with turned knobs engraved with scrolls a shewing remains of gilding.

German, about 1620.

714. Spanner for winding a wheel-lock. It is of T-shap form, octagonal in section, and with moulded ste widening to a flattened oval plate pierced and engrave with scrolls above the end, which is formed as a turn screw. A hinged and rivetted ring in the centre fo suspension. It is dec. with arabesques and leave engraved on the socket head.

German, about 1650.

715. Spanner, for winding a wheel-lock, of T-shaped form In the centre is a swivel for suspension; at the en a turnscrew. The whole is finely chiselled in low reli and dec. with spirally intercoiled dolphins. Just abov the turnscrew it widens out and is pierced and chiselled with a crowned rampant lion.

Probably Brecian work, about 1640.

716. See **No. 711.**

717 & 737. Pair of Flint-lock pistols. Walnut wood stocks; the barrels partly octagonal. The pommel caps, trigger guards, ramrod sockets, and lock are all similarly chiselled in low relief with scrolls and shell work, the ground matted and gilt. The lock plates bear the maker's name—

PONSIN.

French, about 1715.

736. Pair of Flint-lock Pistols. The stocks of burr walnut carved with scrolls in low relief, and further enriched with allegorical figures, the arms of Saxony, animals, and scrolls, mounted in engraved silver. The pommel caps, trigger guards, ramrod sockets, and mounts are of steel chiselled with masks and scrolls in low relief and partly gilt. The barrels are chiselled with two panels containing the figures of Hercules and Mars, garlands of laurels and masks above and below, the groundwork plated with gold and matted; at the muzzles, the barrels are inscribed with the maker's name—

ERTTEL À DRESDE(N).

The name is also repeated on the lock plates.

German, about 1730.

735. Pair of Flint-lock Pistols. The stocks of burr walnut inlaid with scrolls in silver wire. The pommel caps, trigger guards, ramrod sockets, and locks are decorated with chiselled figures and trophies of arms and scrolls in low relief; matted gold-plated groundwork. The barrels, which are partly facetted, octagonal at the breech, and with a band of chiselled acanthus leaves running round the centre, are engraved with scrolls and gold plated; an armourer's mark inlaid in gold.

French, about 1730.

734. Pair of Flint-lock Pistols. The stocks are of Italian walnut, entirely carved in high relief, with Hercules slaying the Lion and Samson slaughtering the Philistines with the jawbone of an ass. The composition is several times repeated. The barrels blued, partly octagonal in section, engraved and plated in gold with the subject of Hercules and the Lion, the whole groundwork powdered with fleur-de-lys. On the one barrel—

BELGICUS ECCE LEO GALLORUM SUBACTUS

(*Behold the lion of Belgium overcome by the King of France.*)

GERIONÆ HISPANO TRISTA FATA PARAT

(*Prepares a sad fate for the Spanish Geryon.*)

SUNT NOBIS LILIA CORDI

(*Dear are the lilies (of France) to me.*)

and on the second—

UT PELLAM HACIDES DEVICTI INSIGNE LEONIS
(*As Hercules bears the skin which adorned the conquered lion*)

SIC LUDOUICUS OUANS BELGICA SIGNA GERIT
(*so Louis triumphant bears the trophy won from the Belgians.*)

SUNT NOBIS LILIA CORDI.
(*Dear are the lilies* (*of France*) *to me.*)

The lock plates also engraved with the subject of Hercules and the Lion.

French, about 1670.

721 & 733. Pair of Flint-lock Pistols, entirely of steel. The stocks chiselled in low relief with acanthus scrolls below the ramrod sockets. Below the breech are scrolls introducing an oval cartouche bearing the name of the maker—

STEFANO SIOLI MF.

On the pommel caps are circular panels with female portrait busts. The barrels are partly octagonal in section and inscribed—

GIRONIMO MVTTO.

The lock plates have the maker's name again repeated.

Italian, about 1680.

722 & 732. Pair of Flint-lock Pistols. The locks are of burr walnut, carved in low relief with winged monsters, scrolls, etc. The pommel caps, trigger guards, ramrod sockets, and crest plates of silver, chased in low relief with gorgons, masks, and engraved with birds and scrolls. At the end of the pommel is a mask in high relief, chiselled in iron. The barrels are blued, octagonal in section at the extreme base, inlaid with the figure of Mars under a canopy, masks, and small nude figures in gold. The lock plates are engraved with St. George and the dragon. (St. George is in the costume of about 1720), and inscribed—

TANGUY A PARIS.

French, about 1730.

723 & 731. Pair of Snaphaunce Pistols. The stocks of Italian walnut, and inlaid flush with the surface

with panels of pierced steel decoration composed of interlaced scrollwork. The pommel caps, trigger guards, and ramrod sockets of iron chiselled with an interlaced scroll design in low relief. The barrels partly facetted, octagonal in section at the breech. The locks engraved with conventional foliage, and inscribed on the chamfered edge—

ANTONIO VENAZOLO.

Italian, about 1670.

724 & 728. **Pair of Wheel-lock Pistols.** The stocks of ebony, most minutely and delicately inlaid with a graceful strapwork design in engraved ivory, which encloses variously shaped panels, containing small groups of figures, including horsemen, drummers, musketeers and female figure. The caps of the pommels, ramrod, socket, and trigger-guards are of blued steel, chiselled in low relief with trophies of arms and scale pattern; the ground gilt. The barrels blued and beautifully chiselled in low relief, inlaid with gold and gilt in three panels on one pistol, with figures of Ceres, Neptune, and Minerva in canopies, with cherubs' heads above, bifurcated figures below, and on the other pistol with figures of Mercury, Diana, and Pomona. The remainder of the barrels are of scale pattern. The lock plates have the wheel on the outside and which are guarded by a plate; the whole locks are gracefully decorated with classical figures, winged monster, and cornucopiæ worked in a like manner to the barrels.

Italian, about 1615 to 1625.

The workmanship and style of these pistol barrels and locks, also those of the pistol No. 774, are similar to those of a series of fire arms with their accessories, preserved at Turin, and traditionally supposed to have been a gift from Phillip II. to Emmanuel Philibert, of Savoy, the examples before us possibly came from the same workshop.

725 & 727. **Pair of Flint-lock Pistols.** The stocks of Italian walnut, profusely inlaid with floral scrolls in silver wire. The pommels are partly composed of ebony and have inlaid in them scrolls in gold wire, the remainder of the stocks are mounted with appliqué scrolls, etc., in engraved and gilt silver. On the grip of the stock, at the top, is an oval panel with an inscription in

Arabic. The barrels are blued and inlaid wit
serpent and scrolls in coloured golds ; the lock plate
decorated in a like manner.

Probably French work, about 1750.

These pistols, although rich in the general decoration
meritricious and showy in ornamentation, and on exam
tion of the individual parts seem to indicate that they
manufactured for the East, or made as a presentatio
some oriental potentate. The Arabic inscription bears
this theory.

726. Flint-lock Pistol. The stock of Italian wal
slightly carved with scrolls in low relief and inlaid
scrolls in silver wire. The pommel, trigger-guard
other mounts are of silver chased in low relief, wi
portrait of Louis XIV., a figure of Fame, trophies, m
and scrolls. The groundwork is matted and gilt ; ab
the grip of the stock is a crowned shield with the Ro
Arms of France. The barrel which is blued and el
rately inlaid with gold bears the name LA ROCHE À PA
Below is a composition of armour, etc., chiselled in re
on a gold matted ground. The lock plate is also blue
gold and has the figure of Neptune in a car drawn
sea horses. The maker's name is again repeated.

French, about 1730.

The small silver shield of arms with the ecusson of Fra
—Dauphiné, seems to be an addition at a more recent da
This same shield of arms was used on coins until the y
1702.

727. See **No. 725.**

728. See **No. 724.**

729. Tinder Box, formed as a small flint-lock holster pistol.
The stock, of Italian walnut, is of the usual form, carved
with strapwork scrolls, and overlaid with scrolls, hounds,
and hares in silver gilt. The pommel is also of silver
gilt, and hollowed into a receptacle for the tinder. The
barrel, which is decorated with the figure of Diana,
inlaid in gold, is divided, and by pulling the trigger,
opens by a hinge on its outer side. From the interior
there springs into position a spiral taper holder ; at the

same time opening downwards is a fork-shaped plate at the base of the ramrod socket, which acts as a support and on which the tinder box can rest. The lock is discharged in the usual way by the trigger; the sparks produced would light the tinder. Inlaid in gold, on the lock plate, is the name of the maker—

FELIX MEIER IN WIENN.

German (*Viennese*), *about 1700.*

730. **Small Wheel-lock Pistol.** The stock is delicately moulded and formed of Italian walnut, carved with deer and small figures of saints in niches. It is also slightly inlaid with figures in polished and engraved ivory, and has delicate moulding inlaid with silver. The pommel is of silver gilt and formed as a closed helmet with barred vizor, which lifts, and shewing inside a compass. The barrel is octagonal, thickly plated with gold, and engraved with figures in the costume of about 1635. The groundwork is occupied by a formal design of strawberries; the sights are of silver and formed as figures. The lock plate is plated with gold and engraved with tulips, having the wheel on the exterior. The holder, which is of copper gilt, is shaped as a monster. Along the lower chamfered edge of the lock plate runs the inscription FAIT A MOURGUES PAR LA FONTEYNE MUENTAIN.

French, about 1640.

The engraving is in close resemblance to the conventionally-arranged tulip, often met with on pomanders and silver cups of the middle of the 17th century. As a general rule, such work is held to be Dutch.

731. See **No. 723.**

732. See **No. 722.**

733. See **No. 721.**

734. See **No. 720.**

735. See **No. 719.**

736. See **No. 718.**

737. See **No. 717.**

738 & 739. Pair of Snaphaunce Holster Pistols. The stocks are of Italian walnut, carved with scrolls in low relief, and mounted at the butt, above the grip, etc., with chiselled-steel work, oval portrait busts, terminal figures, and acanthus scrolls. The barrels are partly octagonal and blued, the armourer's mark, inlaid in gold—

PISTOJA,

surmounted by a crown. The lock delicately formed and chiselled with masks, terminal figures, etc.

Italian, about 1670.

740 & 741. Pair of slender Wheel-lock Pistols. The stocks of the usual form and having facetted oviform pommels of ebony, inlaid with engraved and polished stag's horn and mother-o'-pearl. Dec. with classical figures, buildings, lions' masks, and rosettes; at the base of the ramrod socket is the figure of Leda with the swan. The barrels partly octagonal, with moulded muzzles and breeches. They were originally blued, and are engraved and gilt in three bands with fine interlaced scrolls. The lock plates have the wheel on the outside, and are engraved with running hounds and foxes, gilt on a blued ground. Stamped with the mark of the city of Nuremburg.

German (Nuremburg), about 1600.

742 & 743. Pair of Wheel-lock Pistols. The stocks of ebony, with spherical faceted pommels; are finely inlaid with biblical and allegorical subjects, scrolls, etc., in engraved and polished stag's horn. Among the other biblical subjects represented are, on the panels below the barrel: Saul and his armour-bearer; Joshua and his attendant kings; Samson strangling the lion, and in the background carrying off the gates of Gaza. On the corresponding part of the second pistol: Joshua receiving the submission of the kings; a group of three warriors in classical armour; and David killing Goliah. On the band just above the pommel is

the story of Esther and the Persian king Ahasueras. The barrels partly octagonal, blued, and inlaid with budding scrolls in silver azziminia. Blued lock plate; the wheel on the outside, the case of which is decorated in the same manner as the barrel. Narrow hooks for the attachment to the belt.

Italian, about 1570.

From the collection of Sir Samuel Rush Meyrick, F.S.A., at Goodrich Court.

Sir Samuel attributes them as having belonged to Alexander de Medici, Duke of Tuscany, A.D. 1530.

Alexander, the natural son of Petin, Prince of the Florentine Republic, was born in the year 1510. He succeeded Lorenzo, the legitimate offspring of his father who died in 1619, and was made Duke of Florence by the Emperor Charles V. in 1531. He was murdered by his cousin Lorenzo de Medici in the same year.

Although the costume of some of the figures coincides with the date 1530 attributed to these pistols, yet from their general form and the construction of the wheel lock Sir Samuel's interesting theory in connection with Alexander, Duke of Tuscany, and the date 1530 must be regarded with suspicion.

CASE 8.

744 & 745. Pair of Flint-lock Pistols. The stocks of ivory; the pommels formed as classical helmeted heads, round the collar of each is an engraved silver band; at the breech, carved in low relief, is a grotesque mask; the base of the ramrod socket shaped as the mask of a monster. The barrels, partly octagonal, engraved with formal scrolls. The locks chiselled in low relief with acanthus scrolls.

Italian, about 1680.

746. Powder Flask, of ivory. Circular and flattened in form. On the front face is carved, in various reliefs, a deep frieze round the border, divided by two grotesque masks into two panels, shewing Orientals lion hunting and figures in European costume of about 1670 stag

hunting. In a circular panel in the centre, in low relief, is a river scene, with figures shooting at a target and fishing. The nozzle is turned, and has a frieze of exotic birds; gilt iron loops for suspension.

Italian, about 1670.

The nozzle, which is of turned ivory and carved with a band of exotic birds, is of later date, and has been added in place of the gilt metal nozzle which the flask must have originally possessed, and for the attachment of which three small screw holes remain.

747. Prodd. The stock is of Italian walnut, arched below the bow. The butt of oblong section, tapering towards the pommel, on the upper side carved in full relief with the figure of a sea-horse, in front of it a frog. The bow, and all mounts are of turned iron, decorated with fluted and moulded ornaments. The fore sight is of spirally fluted pilaster form. The back sight arched and folding. Span of bow, 25¼ ins.

Italian, about 1560.

748. Ivory Wand of Office. The head is formed as a small blade, gilt, finely chiselled and pierced with the crowned Royal Arms of France, supported at the side by dolphins. Facetted iron gilt ferrule.

French, about 1660.

From the collection M: A. Beurdeley.

From the collection of the Count de Nieuwekerke.

749. Serving Knife. The handle is of flattened octagonal section, widening towards the pommel, and composed of silver gilt, enamelled *en plein*, in brilliant translucent colours, with shields of arms, those of ROLLIN, Chancellor of BURGUNDY, under PHILIP-LE-BON, on a groundwork of conventional carnations. Into the grip are inserted two plaques of horn. The blade, 12¼ ins. long, back-edged; having the cutting edge curved, and widening to 2⅜ ins. below the point.

French, about 1440.

From the collection of M: de Méixmoron of Dijon.

From the collection of M: Louis Carraud.

From the collection of the Count de Nieuwerkerke.

750. Serving Knife. The handle is hollow, and composed of silver gilt; it is of flattened hexagonal section. On each face of the pommel, and at the base of the grip, is a shield of arms, that of SIRE DE DANCOURT, Grand Master of Artillery to PHILIP-LE-BON, engraved and enamelled *en plein* in translucent colours. The remainder of the hilt is occupied by a delicate interlaced design of roses in similar workmanship. The blade, 8¾ ins. long, back-edged, and with curved cutting blade.

French, about 1440.

From the collection of M: Louis Carraud.

From the collection of the Count de Nieuwerkerke.

751. Sporting Crossbow or Prodd. The stock is of ebony, oblong in section and ending in a pear-shaped facetted pommel. Above the grip is carved the seated figure of a lion, holding a hare, and behind it is the figure of a snarling dog, the panels at the side are carved in low relief with a design of small overlapping cartouche, at the end of the pommel is the letter H, below the bow a small oblong panel bearing the date 1571. The bow of steel, delicate in form and of oblong section. Folding foresight formed as two small pilasters. The backsight also folds and is of arch form. *Span of the bow, 22 ins.*

French, dated 1571.

752. Knife Sheath of ivory in two compartments, decorated with two upright panels carved in high relief with the figures of King David and an Amazon. Above is a cherub's head, scrolls at the side and base. The extreme end is formed as a small acorn.

Flemish, about 1640.

At a more recent date a silver-handled knife and fork have been added, also a mount to the sheath.

753. Knife. The grip is composed of rock crystal, oval in section, mounted with a silver gilt pommel cap and ferrule, engraved with strapwork and quatrefoils. Above the blade is an oval shoulder of gilt iron chased with acanthus leaves. The blade, 6¾ ins. long, back-edged and decorated at the hilt with a diamond-shaped panel of scrolls fully gilt.

Italian, about 1540.

754 & 756. Pair of Shears in a Case, which is almost identical with the knife case, **No. 791.** It has been entirely gilt and etched with trophies. The blades of the shears are 4¼ ins. long, and etched with trophies of arms.

Italian, about 1570.

755. Serving Knife. The handle is composed entirely of walrus ivory, of flattened oblong section, broadening at the top, and on it is carved the figure of a lion, holding in its claws a small dog. The blade, 9 ins. long, back-edged, and with curved cutting edge, stamped with an armourer's mark.

Italian, about 1340.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

756. See **No. 754.**

757. Small Sporting Arbalaste. Entirely of iron, the stock of oblong section, and finishing in a hollow facetted pear-shaped pommel. The foresight, chiselled and gilt, is in the form of a scaled monster. There is permanently attached a goat's foot lever, the fore part of which is shaped as the seated figure of a lion, whose mouth, when pushed forward, takes in the cord. In the centre of the bow is a hollow groove to receive the bolt, which finishes in a harpye's head. The whole surface of this fine weapon is chiselled in low relief with boar-hunting figures, scrolls, and exotic birds, the groundwork of matted gold.

French, 1670.

758 & 759. Knife and Sheath. The hilt of gilt iron, pierced and chiselled as a corinthian column, which in two places is inlaid with facetted bands of mother-o'-pearl. The pommel of ivory carved as a grotesque lion's mask. The blade, 8¾ ins. long, back-edged, etched and fully gilt at the hilt with scrolls. The sheath of leather, tooled with geometrical designs and laurel-leaves, in the style of CLOVIS EVE.

French, about 1580

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

760. Leather Sheath, tooled with thistles, etc., and containing two knives, a pricker, and a small knife; the pommels are of ivory and oviform in shape, mounted with brass. The grips are overlaid with plaques of horn, and ivory stained green.

Flemish, about 1630.

761, 762, & 763. Knife, Fork, and Sheath, entirely of gilt iron. The sheath is of flattened oblong section, with four small cylindrical loops for suspension. On either face are deeply etched trophies of various objects, amorini, and dogs; down the sides are delicate arabesques, which occur also on the handles of the knife and fork. The blade of the knife, 5¾ ins. long, engraved and gilt at the hilt, with a figure of Cupid. Two-pronged fork.

Italian, about 1570.

764. Small Prodd or Cross-bow for shooting pellets. The stock is of pear wood; curved below the bow, fluted in the butt, and having an octagonal pear-shaped pommel, just beneath which is carved with a male mask in full relief. Below, the bow of gilded iron is most delicately carved in low relief with acanthus foliage scrolls, issuing from an oval cartouche; on the upper surface are two grotesque masks. All the mounts also are of gilded iron, deeply etched and engraved with small trophies of arms united by ribands. The fore sight is formed of two small folding columns between which was suspended a bead; the back sight is also folding and of arch-shape. *Span of bow, 18 ins.*

French, about 1570.

765. Serving Knife, the handle of similar form to **No. 749.** Mounted with silver gilt, enamelled *en plein* in brilliant translucent colours with a shield of arms four times repeated, that of PHILIP-LE-BON, DUKE OF BURGUNDY, and with the collar of the Golden Fleece; on either side is introduced the motto of the same order:—Autre N'a(u)ray repeated on either face; at

the sides are inlaid plaques of light wood. The blade, 11 ins. long, back-edged, the cutting edge curved and widening to 2⅛ ins. just short of the point.

French, about 1435.

From the collection of the Count Alessandro Castellani.

From the collection of the Count de Nieuwerkerke.

PHILIP, surnamed "LE BON," was son of JEAN, "SANS PEUR," and was born at Dijon, in 1396. He married in 1480 Isabella of Portugal, and in her honour instituted the order of the Golden Fleece, then considered the noblest order in Christendom. He died in 1467.

766. Walking Staff of Ivory. At the top is carved the head of a clerical personage, with unshaven chin and wearing a biretta.

Italian, about 1640.

From the collection of M: Laurent.

From the collection of the Count de Nieuwerkerke.

767 & 768. Hunting Sword and Sheath. The upper portion of the grip is of hard stone, carved in low relief with scrolls in the style of Louis XV. The whole of the mounting of silver gilt. The quillons slightly curve, finishing on the left-hand side in a helmeted Roman bust; on the reverse a lion's head. The remaining mounts are chased with scrolls and honeysuckle ornaments, and set in various bands, etc., with turquoise and rubies. The blade, 18 ins. long, back-edged and hollowed, etched with emblems and hounds.

French, about 1810.

769. Oval Priming Flask. The sides formed of plaques of ivory inlaid with arabesque scrolls in ebony. On either face is a circular panel of iron chiselled in low relief with a terminal bifurcated female figure holding scroll branches, the groundwork plated with gold; a similar band of work runs round the edge of the flask.

Italian, about 1620.

770 & 771. Hunting Sword and Sheath. The hilt is entirely composed of iron; the quillons short, ending in

spiral curls and hollow, beneath which fits the top of the scabbard. The whole hilt and scabbard mounts are chiselled in low relief with trophies of dead game, branches of laurel and palm, sporting dogs, etc. On the chape is the imperial eagle holding a laurel wreath; the groundwork plated with gold and matted. The blade, 22 ins. long, 2¼ ins. wide, slightly curved and back-edged; etched with trophies of arms and festoons of flowers. The sheath is composed of ivory, made in two parts. The whole of the front surface is occupied with an encounter of wild animals of the chase carved in low relief; a coat of arms on the reverse.

German, about 1820–30.

772 & 773. **Small Sword.** Oviform pommel; knuckle guard of oval section; single quillon ending in a knob, small oval shell on either side; the grip, swelling in the centre. The whole hilt is finely chiselled in low relief, and decorated with female figures emblematical of the Arts and Sciences, with bordering of scrolls and shells, and with festoons of drapery and flowers. The groundwork plated with gold has punched upon it a small annular design. The blade, 27¼ ins. long, of flattened octagonal section, and assuming a flattened lozenge shape at the hilt, entirely etched with interlaced scrollwork on a gilded ground. The scabbard mounts decorated in the same manner as the hilt.

German, about 1735.

774. **Wheel-lock Pistol.** The stock is overlaid with plaques of ivory, partly inlaid with fine arabesque scrolls in ebony. The barrel of this richly-decorated pistol is entirely chiselled in low relief, with three canopies containing the figures of Bacchus, Jupiter, and Mars; the remaining parts of the barrel are most elaborately chiselled with masks, canopies, acanthus scrolls, trophies of arms; the surface of the ground plated with gold and matted; the raised surfaces blued. The decoration of the oval pommel cap, ramrod socket and trigger guard is exactly similar to the barrel. The lock plate has the wheel on the outside.

Italian, about 1620.

In the collection of His Imperial Majesty the Czar of Russia is a wheel-lock arquebus of magnificent workmanship

and in superb condition, of which the pistol before us has evidently formed part of the same set, corresponding as it does in the details of decoration. The companion gun to that of His Imperial Majesty's is now in the collection of Mr. W. Riggs, of Paris, but it is not in the same state of preservation. Fine weapons of high quality were usually made in pairs or even larger sets, and it would be interesting to learn into what collection, if still in existence, the companion to the pistol No. 774 has passed.

The pistol without doubt is the richest from the point of decoration and fineness of workmanship in the collection. There is a great similarity in the character to the pistols, Nos. 724 and 728, Case 7, and the powder flask, No. 769.

775. Drinking Horn, formed of the natural horn of the bull. Dec. in two panels, with an interlaced design of foliage carved in low relief; around the mouth is an inscription in Scandinavian, mounted with a rim of silver formed as leaves and slightly engraved.

Scandinavian work of the 14th century.

776. Présentoir or serving knife. The handle is of amber and ivory, of flattened octagonal form in section, widening toward the pommel, which part is composed of ivory with annular ornaments inlaid in amber, in the central panels of which, beneath the amber, are small carvings in ivory of the Adoration of the Magi. In the centre of the grip, also showing beneath the amber, are two other panels, carved with the Announciation and St. Anne bearing the cross. The tang of the blade is visible beneath the amber, and has been plated with gold. The blade, 16⅛ ins. long, 4⅛ ins. wide at the rebated end, 3 ins. wide at the hilt, is etched and fully gilt, with three oblong panels of true arabesque design.

Flemish, about 1550.

777. Prodd (arbalête-à-jalet). The stock is of yew, formed to a semicircle below the bow, beyond which it terminates in a wolf's head. It is square in section, narrows towards the pommel, and which is of flattened globular form; on the top part of the stock, carved in full relief, is the crouching figure of a female monster. The whole is decorated with monsters and oval shields charged with a bull's head and surrounded by the Collar of the Fleece, which an MS. document, in the College of Arms,

assigns to Messire Wadislaus, Baron de Bernsteyn, about 1555; strapwork and rosette ornaments carved in low relief. The bow is of steel, and slender, it has the original cords and cradle attached, two small pillaster foresights, between which was suspended a bead, back peep sight, and other mounts of russet iron, chiselled with small oval panels of classical figures, scrolls, and fluting enriched with gold inlaying, etc. The bow is 22½ ins. in span.

Italian, about 1550.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate xcviii., Fig. 1.

778, 779, & 780. Pair of Serving Knives. The handles, which are of latten, are of flattened octagonal section and engraved with formal scrolls, at the pommel they are flattened and pear-shaped, finishing with a leaf formation; the pear-shaped head is pierced with tracery simulating a rose window; the grips are inlaid with diamond-shaped plaques of stag horn, stained red and white. The blades, 12½ ins. long, 2½ ins. wide at the hilt, and 2½ ins. wide at the further end, inlaid with an interlaced design in brass.

German, about 1470.

From the collection of M. E. Lowengard.

From the collection of the Count de Nieuwerkerke.

These knives fit into a sheath of parchment stained green and tooled with formal scrolls on a painted ground, on which is fastened a label bearing in 17th century characters serving a German inscription, being translated would read somewhat as follows, but, owing to the obliteration of many of the words, the translation is not literal: "This knife being that of the Most Excellent and Most "Mighty Prince Emperor Frederic of blessed memory who "after his decease in the year 1561, presented to the "Carthusian Foundation (Convent)."

781. Serving Knife. The hilt is of latten, of flattened octagonal section, widening towards the pommel, which finishes in a semicircular chamfered and roped end. Down either central facet it is slightly hollowed and inlaid with four small upright panels of ivory, carved in low relief, with saints in small niches, in the other facets are inlaid

bands in ebony and ivory; down the latten facet at the back runs the inscription

BON FRED VM. DICH.
(GOOD PEACE (OR CHEER) AROUND THEE.)

The blade, 13 ins. long, 2⅜ ins. wide at the point, 2 ins. wide at the grip, back-edged, and with traces of gold plating.

German, about 1460.

782. Arbaleste. The stock is of wood, inlaid with plaques of polished stag's horn, carved in relief with the following subjects. On the left-hand side, starting at the bottom, (i) Eve tempting Adam; (ii) the Martyrdom of St. Sebastian; (iii) a composition of knights in the harness of about 1440–50; above them a frieze of shields of arms seven in number representing—"(i) Bohemia, (ii) Austria, "(iii) Hungary, or possibly the lordship of Mindelheim, "(iv)?, (v)?, (vi) the shield of Von Welwardt, (vii) an "ancient armorial bearing of Hungary said to have been "granted by the Pope in the year 1000 to King Stephen I. "of that country." (iv) Two youths engaged in an encounter with two handed swords. On the right-hand side, starting also at the bottom, (i) St. George and the Dragon, (ii) a composition of dancing figures, (iii) an allegorical group of women led astray by Folly, in spite of the efforts of Wisdom to keep them in the right path, above them is the frieze of shields of arms (v) Emperor Maxentius ordering the decollation of St. Catherine. Beneath are (i) three monsters with interlaced necks and tails, (ii) a bagpiper, the shields of arms possibly of the Colona, family (iii) St. George standing on the vanquished dragon. The barrel is of stag's horn, the mounts of the stock partly gilt. The bow of great strength, cased in leather and painted parchment. Original twined cord attached.

German, about 1450.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustra-"tions of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate xcvi.

783. Buckle and Chape of a Belt. Metal gilt, of flamboyant Gothic design introducing figures of saints and tracery, the backs are engraved with conventional scrolls inscribed I · B · S and date 1709.

Probably Hungarian, dated 1709

784. Prodd or Sporting Crossbow, made to shoot small pellets or leaden bullets. The stock is of yew, semi-circular in shape below the bow. The butt, of oblong section, and tapers towards the pommel, which is of flattened turned form. On the top face of the stock is carved in high relief the figure of a fabulous monster. The sides decorated in low relief, with oblong panels carved with trophies of classical armour, scrolls, and overlapping scalework, and inlaid with circular gilt metal plaquettes introducing the second brass coins of GALBA, B.C. 3–A.D. 69, and HADRIAN, A.D. 76–138, also medallions of ALEXANDER THE GREAT, THEMISTICLES and SABINA, wife of HADRIAN, cast from a Demarius. The last three are of Italian workmanship of the 16th Century. In the front of the stock is a metal gilt ram's head. The bow is slender and of russet steel, and secured to the stock by iron gilt bands formed as knotted snakes. The fore sight is of pilaster form, entwined with figures of snakes damascened with gold. The remaining mounts are similar in forms and decoration. The back sight is shaped as a flattened arch and inlaid with small scrolls in gold azziminia.

Italian, about 1560.

This most beautiful weapon, which is from the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, can be placed in the foremost rank of the highly decorated bal stic weapons, with which this collection is so richly provided. Although of the latter half of the 16th century, it retains nearly all the feeling of the pure "renaissance." The introduction of the gilt plaquettes after the antique produces an agreeable and rich effect of colour combined with the ruddy surface of the Italian yew, of which the stock is formed.

785. Dagger, of strong and heavy proportions. The whole of the hilt is of horn, composed of two parts; the pommel and grip of the first part, the quillons and shell of the second part. The grip and pommel is shaped as a column of oblong section; the capital and base carved with acanthus leaves, the quillons are oblong in section and end in spiral scrolls, the shell droops over the blade. The blade, 14⅛ ins. long, the cutting edge very slightly curved. It is back-edged within 4 ins. of the guard, and has a

ricasso of 1⅛ ins. deep, engraved and fully gilt with true arabesques, and inscribed, on one face—

ASSES BIEN FAICT ET PAR SAISON QVI
(WELL DONE AND DONE IN GOOD SEASON.)

FAICT SON FAICT TOXT PAR RAYSON.
(WHO DOES HIS DEED QUICKLY, AND DOES IT WITH REASON.)

on the back of the blade—

DE PEX À PEX,

and on the other face—

VTVS FVRIE CEDES CEDENDO VICTOR ABIET
(AS YOU STRIKE DRAW BACK, BY DRAWING BACK THE VICTOR WILL REMAIN.)

ESPOIR NA LIEV OV FORTVNE DOMINE.
(FOR HOPE NO ROOM WITH FORTUNES DOOM.)

French, about 1490–1500.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

786. Stiletto. The hilt is entirely composed of chiselled iron; the grip and pommel of one, pierced and chased as the two-headed eagle, supporting on its head a lotus flower, on which stands the grotesque figure of a monkey. At the end of each quillon is of annular formation. The blade, 6¼ ins. long, of triangular section, with a turned ornament at the hilt.

Italian (Breccian), about 1660.

787. Stiletto. The hilt entirely composed of russet iron; the grip and pommel chiselled and pierced with two monkeys wrestling; the quillons are short and shaped as figures of dolphins, issuing from a flattened square-shaped centre. The blade, 7⅞ ins. long, of triangular section, turned at the hilt.

Italian (Breccian), about 1640.

788. Stiletto. The hilt entirely of iron; the grip and pommel in one, chiselled and pierced with a grotesque double-armed figure; short, flat, scroll-shaped quillons. The blade, 7½ ins. long, of triangular section, each face grooved and pierced; facetted at the hilt.

Breccian, about 1660.

789. Scimitar. The grip and pommel in one, boldly carved with a helmetted head in boxwood, the drooping quillons and small knuckle guard in one, and ending in spiral curls. An escalloped-shaped shell projects at right angles. On the reverse side of the hilt is the date 1470 (?) The surface of this is russetted. The blade, 29½ ins. long, 2 ins. wide, curved and back-edged within 10½ ins. of the point, grooved down either face and inlaid with the inscription in brass—

EDWARDVS · PRINS · ANGLIVE.

also the running wolf mark.

The hilt, probably English, about 1560–80.

From the collection of M: Springer.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

Sword blades bearing forged names of historical personages and heroes are not uncommon. In England in the early part of the 17th century the name of the Black Prince was one for the swordsmith to conjure with, and blades inscribed "EDWARDUS PRINS ANGLIVE" are occasionally seen in collections. They have no connection with the prince of that name, but are forgeries made in the first part of the 17th century, to meet with the demand for historical blades then the fashion. Several blades inscribed "ROBERTUS BRUSCHIUS SCOTORUM REX 1310" are also known in collections, but they again are of 17th century make after the manner of "Black Prince" blades. The fashion also prevailed abroad, and in Her Majesty's collection at Windsor is a sword with a gilt cross, hilt of the 15th century, the blade has been engraved at the end of the 16th century, with no less a name than that of MARCHIO RODERICVS BIVAR, THE CID. In the present case the name EDWARDVS PRINS ANGLIVE has been inlaid in brass in a curious uneven form of lettering, as though to represent the workmanship of some early armourer.

790 & 791. Stiletto. The hilt entirely of iron; the pommel and grip of one, and of turned pilaster form; the quillons are short and straight, and end in spherical knobs; the whole is chiselled in low relief with a design of budding scrolls and with grotesque monkeys and dolphins. The blade, 6¼ ins. long, of flattened diamond-shaped section, and having three hollows on each face; the ricasso is stamped on either side with a star. In wood sheath covered with leather; chased iron chape and ferrule.

Italian (Breccian), about 1660.

792. Stiletto. The hilt composed entirely of iron; the grip and pommel in one. The pommel is chiselled and pierced with a lion's head; the grip turned, chiselled with small leaf mouldings and four small masks. The quillons are short and shaped as dolphins, and into them screws the blade, 6½ ins. long, and of triangular section; with turned ornaments below the hilt.

Breccian work, about 1650.

The quality of the chiselling in this stiletto is greatly above the average, and the care bestowed upon this small arm, which at its best does not amount to more than a dangerous toy, is amazing.

793. Sheath of a Stiletto, entirely of iron, with spirally twisted chape and ferrule, the centre chiselled with scrolls in facets; down the front are appliqué four small masks.

Italian, about 1660.

794. Knife. The hilt is entirely of gilt steel, vase-shaped pommel, pilaster-shaped grip, inlaid with small plaques of lapis lazuli, and small curved quillons of flattened section. Dec. with chiselled acanthus leaves. The blade, 7¾ ins. long, partly back-edged; the cutting edge slightly curved; the ricasso etched and gilt with scrolls.

French, about 1615.

795. Presentoir. The hilt, plated with silver, is oblong in section, widening towards the pommel. It also widens above the blade, and is grooved to receive it. Dec. on the grip with two upright panels chased in low relief with a renaissance design. Running down each side is the inscription, on the one face—

LACES CITA PATIENTIA.
(LACESSITA PATIENTIA.)
(*Provoked patience.*)

and on the other—

FIT FVROR SEPE,
(FIT FUROR SAEPE.)
(*Often becomes rage.*)

In two small square-shaped panels at the top of the hilt is a shield, and the inscription—

NE QVID NI MIS.
(NE QUID NIMIS.)
(*Nothing in excess.*)

The blade socket engraved with conventional scrolls. The blade, of spatula form, 12½ ins. long, is 2⅛ ins. at the hilt.

Italian, about 1480.

796. **Fork,** of iron, with double prongs, fluted shaft, the grip is of pilaster form, chiselled, and gilt, with the base and capitol at either end. On the centre are rivetted small plaques of horn. The pommel is formed as a fluted vase. 10⅛ ins. long.

French, about 1590.

797 & 798. **Steel Knife and Two-pronged Fork.** The handles of silver, of fluted section, widening towards the pommel, which is of cruciform shape. Dec. with fine engraved panels of Christ before Pilate, the Judgment of Solomon, Susanna and the Elders, and St. Stephen stoned; below, under arched canopies, are allegorical figures of Wisdom, Justice, Faith, and Majesty.

Flemish, about 1625.

From the collection of M: Joyeau.

From the collection of the Count de Nieuwerkerke.

The highly finished and minute manner of the engraving on the silver handles of this knife and fork, suggest the work of the eminent German artist, Theodore de Bry, or Brie, who was born at Liege in 1528; but as he died in the year 1598, and from the general style of ornament on these handles, and which seem to be of early 17th century fashion, there is greater probability of them being by John de Brie, son of the above, whose work continued into the first half of 17th century.

799. **Spatula-shaped Knife.** The grip is of jasper, flattened, octagonal in section. The ferrule and pommel, of silver, fit it cup-like, engraved with a small pricked scroll design, the borders pierced with strawberry leaves. The blade, 6⅛ ins. long, etched, and gilt with a pomegranate at the hilt, the point rebated.

Italian, about 1530.

800. **Serving Knife.** The hilt is oblong in section and widening towards the end; it is of copper gilt, engraved down the sides with a formal design of scrolls and cross-hatching. Down either face of the grip are inlaid plaques of silver, nielloed with two figures of youths, the one holding a sword, the other a book; also, two figures

of ladies in long pleated robes—the Florentine costume of 1440–55. The manner of the niello recalls the work of "Maso" (Tommaso) Fineguerra, the goldsmith and engraver. The blade, 9 ins. long, back-edged, and with curved cutting edge, inlaid with a heart in brass, as the bladesmith's mark.

Italian, about 1460.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

801 & 802. Pair of Knives. The handles plated with silver, stamped with a flaming heart, scrolls, etc., and having the inscriptions at the sides—

IN . TE . DOMINE . SPERAVI . H . R . S . S

(IN THEE O LORD DO I TRUST.)

The blades, 5⅛ ins. long, back-edged, slightly etched, and gilt at the hilts.

Italian, about 1550.

803. Knife, entirely of steel. On the pommel, which is formed as a fluted flattened vase, stands a finely-chiselled statuette, 2⅛ ins. high, of Temperance. She is draped, and in the raised right hand pours water from a ewer to a goblet held in the left hand. The vase-shaped pommel rests on the head of a grotesque nude figure sitting astride a sea monster, from whose mouth issues the blade, 4¾ ins. long, slightly curved and back-edged.

Italian, about 1580.

This most beautiful example of chiselling is in a fine state of preservation, as it has a surface of brightened steel—possibly its original burnish.

804. Small Knife. The hilt is oblong in section, overlaid with silver plaques, engraved and nielloed with trophies of arms, etc. The pommel is of metal gilt, the top of which is shaped to the form of a bifurcated mermaid; small birds, and scrolls in relief. The blade, 4¾ ins. long, partly back-edged, etched, and gilt with arabesques.

Italian, about 1490.

805. Knife, entirely of steel, the hilt russeted and of octagonal section, damascened with scrolls in gold in the Indian Koft-gari fashion. The blade, 5⅛ ins. long, with rebated

point. By drawing downwards the outsides of the grip, the knife separates and divides into three knives of slender proportions.

Venetian, about 1600.

806, 807, & 808. Small Knife and Fork Case, of crimson morocco leather. The whole surface dec. with tooled and gilt fleur-de-lys, in the school of the Brothers Eve. It contains a small knife (the blade, 3½ ins. long) and a two-pronged steel fork, the handles of which are of facetted amber, and show running down the centres, the gold-plated tangs.

French, about 1600.

809. Small Knife, of nearly similar form to **No. 812.** The hilt fully gilt and inlaid with two small oblong plaques of lapis lazuli. The blade, 3⅞ ins. long, partly chamfered to a back edge.

French, about 1580.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

810. Small Knife. The grip is composed of white agate, facetted, and swelling towards the top, where it is finished with gilt filigree. It is of russet iron above the blade, where it is minutely damascened with scrolls in gold, and small dots incrusted in silver. The blade, 4⅝ ins. long, and back-edged.

Italian, about 1620.

811. Small Knife, entirely of steel. The hilt, which is russetted, is square-shaped in section, and has as a pommel an openwork arch-shaped canopy. The whole surface of the hilt, as also the upper part of the blade, is damascened with small scrolls in gold and silver azziminia. The blade, 4½ ins. long, and back-edged.

Italian (Venetian), about 1590.

812. Small Knife, entirely of steel. The handle is formed as a small pilaster with vase-shaped pommel, partly gilt, and damascened in gold azziminia with small arabesques. The blade, 2⅞ ins. long, back-edged, etched with two

small oval panels, gilt. The one contains a cipher CC reversed, in the other a small fleur-de-lys. By sliding the handle upwards, the knife opens and forms two knives of half the breadth.

French work, about 1590.

From the collection of M: Félix Petitprêtre.

From the collection of the Count de Nieuwerkerke.

813. Chisel-shaped Implement, with slightly curved cutting edge, the upper part of which is formed to the outline of, and engraved as, two dolphins. In the panel immediately below are inlaid scrolls in gold and silver azziminia. The grip is of agate, of square-shaped section, hollowed on the facets.

Italian, about 1620.

From the collection of M: Joyeau.

From the collection of the Count de Nieuwerkerke.

814, 815, & 816. Knife, Fork, and Case, fitting together, back to back, and retained in position by two simple spring catches, regulated by a small button at the pommel end of the handle. The handle is of silver and circular in section, engraved with formal scrolls, etc. The blade of the knife is 4½ ins. long, pierced with a trefoil at its base, engraved with the crowned monogram T.C.; a coat-of-arms on the reverse side. The fork is the three-pronged, having a pierced coat-of-arms at its base. In leather case.

Swedish, about 1680.

GALLERY 5.

817 & 818. Lower Parts of the Legs of a Monumental Brass. They are of bronze, and represent the mail chausse and solleret of about 1250. The conventional design of mail is engraved upon the surface. The spurs have short necks and large eight-pointed rowels. The straps of the spurs are now grooved

out from the surface of the plate; were no doubt formerly enriched with champlevé enamel.

Probably Flemish, about 1250.

From the collection of M: Springer.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

But few pieces of existing armour of this early date remain, so that under the circumstances it is well that these two fragments, illustrative of the defensive harness of the 13th century, should find a home with this collection of armour.

819 & 820. **Pair of Stirrups,** of Moorish form, with wide oblong treads, pierced with an annular design, oval buckles above. Dec. with rough chiselled design of oval panels containing figures of Lucretia, Plenty, etc.; seated figures on the borders; masks and vases. The whole was formerly gilt.

Spanish, about 1590.

821. **Rapier.** The hilt entirely gilt. Ridged inverted vase-shaped pommel; diagonally curved quillons, terminating in bifurcated riband ends. Pas d'âne, to the base of the right-hand is a rectangular counter guard; to the left, a ring guard crossing to the top right quillon. Dec. with delicately ridged borders. The grip bound with copper wire. The blade, 39½ ins. long, strongly ridged, the whole length trebly grooved, and pierced on either side of the groove. Stamped on the back face of the ricasso with an armourer's mark, twice repeated.

Italian, about 1550.

822. **Poleaxe.** The blade is narrow, and has a straight chamfered cutting edge, deeply stamped with an armourer's mark. It is of one piece with the beak, which is of square section and tapers to a point. The head is attached to the haft by three narrow bands. As a supplementary arm, a wheel-lock pistol is attached to the haft. The barrel is octagonal, and has a peep-sight and foresight through the base of beak head; the muzzle of the barrel also passes through the head. The lock plate is blued, and has the wheel on the outside. It is discharged by an acorn-

shaped button 13½ ins. from the lock, close to the grip of the haft, the butt end of which is shod with a pyramidical spike in iron.

Probably German, about 1640.

823. Sword and Wheel-lock Pistol Combined. The hilt of the sword is blued and partakes of basket form. The blade, 36 ins. long, of flattened hexagonal section and grooved. Attached to the outside face of the blade by two screws is a wheel-lock pistol with a rounded barrel 14 ins. long. The lock plate decorated in low relief with chiselled scrolls. The wheel on the outside.

German, about 1690.

From the collection of the Count de Nieuwerkerke.

The weapon is curious, ill balanced in the hand, and the appearance of the whole unsatisfactory.

824. Stiletto. Facetted, pear-shaped pommel, straight quillons of similar formation, wire-bound grip. Dec.: none. The blade, 8¼ ins. long, of diamond-shaped section, moulded at the hilt, engraved on one facet with divisions and numerals.

German, about 1620.

It is the general opinion that the numerals and divisions engraved on the blade were used for ascertaining the calibres of cannon, and that such stilettos were carried by master gunners.

825. Dagger, blackened hilt. Fluted, globular pommel and ends to the quillons, which droop downwards and in a forward direction. Dec. with chiselled mouldings and flutings; wire-bound grip. The blade, 9 ins. long, of flattened diamond section, fluted ricasso.

German, about 1590.

826. Stiletto, blued hilt. Facetted, cone-shaped pommel, drooping quillons, of hexagonal section, ending in spiral curls, single ring, copper wire-bound grip. Dec.: none. The blade, 9¼ ins. long, deeply grooved on either side, pierced and ridged on either side of the groove, strong ricasso.

German, about 1600.

827. **Left-Hand Dagger,** russet hilt. The pommel and ends of the quillons formed as negroes' heads, their hair plaited to a ring and arranged in the manner of the Zulus. Dec. in the centre pilaster from which the quillons issue, with an oval panel containing a negro's head. the details of the heads, etc., incrusted in silver; wire-bound grip. The blade, 10 ins. long, strongly ridged and doubly fluted, and pierced on either side. The ricasso is plain on one face.

Italian, about 1620.

828. **Left-Hand Dagger,** russet hilt. Oviform pommel, straight quillons of flattened section, curving slightly towards the ring, which is of flattened section, and widens slightly in the centre. Dec. with incrustations of Roman figures, trophies of arms, etc., in silver on a gilt, granulated ground; leather grip, bound with copper wire. The blade, 9¼ ins. long, trebly grooved, engraved with leaf ornaments on the ricasso.

Italian, about 1590.

829. **Boy's Arbaleste.** The stock of walnut, inlaid with scrolls in stained and engraved ivory, a small oval plaque engraved with a portrait and date 1583. Broad steel bow stamped with an armourer's mark, strong silk cord attached, polished stag's horn barrel. The bow was bent with a goat's foot lever; this is indicated by the steel trunnions on the stock 8½ ins. from the bow.

Italian, dated 1583.

830. **Left-Hand Dagger,** russet hilt. Oviform pommel, drooping quillons, of flattened section, widening at the ends. The whole decorated with inlaid masks, scrolls, etc., in silver; wire-bound grip. The blade, 11⅛ ins. long, strongly ridged, grooved and pierced on either side.

Italian, about 1600.

831. **Dagger,** hilt entirely gilt. Fluted oviform pommel and ends to the quillons, which are of hexagonal section and droop downwards. Fluted oviform knob in the centre of the finger ring, copper wire-bound grip. Dec.: none. The blade, 10½ ins. long, of diamond section; strong ricasso, stamped with an armourer's mark.

German, about 1600.

832. Stiletto, blued hilt. Globular, facetted pommel, straight octagonal quillons, widening slightly at the ends, and single ring, wire-bound grip. Dec.: none. The blade, 10½ ins. long, strongly grooved, ridged, and pierced.

German, about 1615.

833. Dagger, russet hilt. Facetted oviform pommel, the quillons of flat section, the ends widening to a bird's-head-like form, wire-bound grip. Dec. with scrolls, etc., incrusted in silver. The blade, 8⅝ ins. long, of diamond section, inlaid with silver on the ricasso, etched scrolls on the faces.

English, about 1610.

834. Stiletto. Oviform facetted pommel, straight quillons, of octagonal section, single ring guard, wire-bound grip. Dec.: none. The blade, 8⅛ ins. long, of diamond-shaped section. The ricasso engraved with scrolls, gilt.

French, about 1615.

835. Trumpet, of brass. Dec. in places with spiral fluting bordered by narrow bands of ornament. The mouth has an appliqué band, 1½ ins. wide, inscribed—

JOHANN
WILHEM HAASIN
NURNBERG.

Round this are winged cherubims, and on one side the letters I. W. H. Coloured silk and gold lace cord attached.

German (Nuremburg), about 1660.

836 & 837. Pair of Stirrups, formed to the outline of a Moorish arch. The treads are oval and of open work, across the centre of each are spirally-fluted bars, hinged buckle above. Dec. with chiselled acanthus leaves, etc.

French, about 1630.

838. Right-hand Gauntlet. The cuff and metacarpal plates are entirely of one, swelling to receive the thumb. The border is sunk, and roped Across the detached knuckle

plate is a bold row of roping; scaled fingers and thumb piece. Dec. with a band of arabesques, etched round the cuff. This gauntlet retains its original leather glove.

German, about 1550.

839. **Morion.** The skull piece is without a join; it has a roped comb 4 ins. high. The brim is highly curved and slopes downwards, ending in a roped edge. Dec. with a strapwork design of panels containing classical figures, trophies of arms, etc., deeply etched, and with traces of gilding. Around the base of the skull is a row of brass rosette-headed rivets for the attachment of the lining strap; brass shield-shaped plume holder.

Spanish, about 1580.

840. **Mentonière,** of two plates. The top edge is hammered outwards to a triangular section, just below which is a row of holes some 1½ ins. apart, to which could be attached a lining. The top plate is held in position by a spring catch.

German, about 1480.

On this piece is stamped a double armourer's mark, that of the GROSSSCHEDT OF LANDSHUT. The well known armourer of that name being Franz who worked about the year 1568, but from the character of this mentonière which cannot be later than the last quarter of the 15th century, shows it to be made by some earlier unknown member of the Grossschedt family.

841. **Back and Front Plates of a Gorget.** The top plates wanting. The lower edge is slightly roped. Dec. with bordering and vertical bands, etched and gilt, with figures and trophies.

Italian, about 1590.

842. **Right-hand Rere Brace, Turner, and Coude,** the edges are roped and slightly sunk. The whole decorated with a slashed design in the manner of the costume of 1530; the borders and slashings etched and gilt with a scroll foliage design. The coude is fine in form, and entirely forged from one piece.

Probably German, about 1530.

See the puffed suit No. 555.

843. Bridle Arm of a Tilting Suit, as in the suit **No. 21.** It is composed of a strong elbow gauntlet, the hand cover boxed, and fluted in four grooves above the fingers, the nails of which are indicated by engraving. The coude is of three plates, spirally ridged to a point. On the outside of this, attached by two screws, is a reinforcing elbow piece. Dec. with radiating flutings.

German, about 1595.

This piece has, like the suit No. 21, at least ten deep dents, produced by blows of a lance. It is curious that the blow has in every case been delivered at the same plane of the arm.

844. Half Suit of Armour. The borders are slightly roped, and studded with steel-headed rivets. Dec. : none.

German, about 1630.

Consisting of—

Closed Helmet. The skull has a low roped comb; the chin piece opens down the side. It has a hinged pointed umbril, and to that is rivetted the bevor, pierced with apertures for sight and ventilation. The lower edge of the helmet terminates in a hollow channelling to fit the top plate of the gorget.

Gorget, of three plates.

Breastplate. Slightly ridged hollowed gussets.

Pauldrons, of seven plates.

Rere and Vam Braces.

Coudes.

Fingered Gauntlets.

Backplate.

The helmet of this suit retains its original quilted red silk lining and canvas coif.

845. Closed Helmet. The skull, which is of great thickness and weight, is formed of two plates, joined at the top roping of the comb, which is high and flat. The chin piece opens down the sides; the vizor pierced with a wide occularium fitting within the bevor, which is without ventilation holes. The bottom of the helmet finishes in double gorget plates; roped edging. Dec.

with a band of strapwork, etched, and with traces of gilding. Brass escutcheon-shaped plume holder on the right-hand side of the back of the skull piece.

Probably French, about 1605.

846 & 847. Pair of Pauldrons, of eight plates, the borders slightly roped. Dec. with bordering and vertical bands etched and gilt, with oval panels of allegorical figures, strapwork, etc., studded with brass-headed rivets.

Italian, about 1600.

From the collection of M: Joyeau.

From the collection of the Count de Nieuwerkerke.

848 & 849. Pair of Full Tassets and Genouillères, of eleven plates. The borders turned under, studded with steel-headed rivets.

Probably English, about 1640.

They have been worn attached to the waist by a strap, and not, as is usual with long tassets, by hooks and turners to the taces; a leathen strap with two steel-headed aiguillettes remains at the top plate of these examples.

850. Right-hand Mitten Gauntlet, with pointed cuff, double metacarpal plates. The knuckle plate, embossed to form low gadlings, finger guards of nine plates, thumb piece of five plates, the top plate of which is hollowed to a small cup form to receive the thumb. Dec. with vertical bands and bordering, deeply etched with strapwork on a finely scrolled ground.

German (Saxon), about 1560.

This gauntlet retains the original leather glove.

851. Left-hand Gauntlet. The cuff is slightly pointed, the under part of which is shaped to fit over the edging of the Vambrace, it is hinged on the top, and fastened by a hook and eye beneath. Metacarpal plates of five parts, double knuckle plates, swelling slightly above the joints, scaled fingers, and thumb piece. The rivets in this gauntlet are "alymane," and give great freedom of movement. Dec. with slightly sunk vertical bands and bordering, etched with scrolls and birds.

German, about 1560.

852. Morion. The skull piece, which is entirely forged from one piece of metal, has a roped comb, 4½ ins. high (the highest in this collection). The brim is strongly curved slopes downwards, and finished by a roping; a row of brass-headed rivets for the attachment of the lining strap round the base of the skull. The whole dec. with a deeply etched design of vertical bands, of scrolls, classical warriors, and on the comb two circular panels with portrait busts.

Italian, about 1590.

853. Open Casque or Burgonet, with hinged ear pieces. The skull has a roped comb, 2½ ins. high, pointed umbril, and tail piece, also with roped and sunk border. Dec.: none. Round the base of the skull piece is a row of steel rivets and washers of punched design. These secured the strap to which was sewn the lining.

Probably French, about 1570.

854. Cabasset Morion. The skull piece pear-shaped and finishing at the apex in a small stem. The brim curved, slopes downwards, and is finished by a roping. The surface dec. with etched panels of Romanesque warriors, trophies of arms, and knotted ornaments, partly gilt. Round the base of the skull is a series of rivets and brass-headed rosettes for the attachment of the lining strap.

Italian, about 1600.

855. Half Suit of Armour. The borders are turned under to a semi-circular section and followed by a row of brass-headed rivets. Dec. with deeply incised and engraved parallel lines.

Probably French, about 1610.

Consisting of—

Cabasset or Pot Helmet. The skull piece is made in two halves and joined down the comb; straight brim; round the base of the skull is a row of brass-headed rivets with fluted rosette-headed washers, these secure the lining cylindrical plume holder.

Gorget, of one plate.

Heavy Breastplate, with tapul.

Backplate.

Tassets, of six plates.

Pauldrons, of nine plates, coming far down the arm and so dispensing with the rerebrace; with this half suit would be worn the long elbow, or bridle, gauntlets.

From the collection of M: Henry Courant.

From the collection of the Count de Nieuwerkerke.

The suit in the Musée d'Artillerie, No. G. 122, formerly worn by Henri IV. of France, closely resembles this half suit in form and fixes its date and nationality.

856. Circular Rondache, belonging to the half-suit **No. 855,** 23¾ ins. diameter.

857 & 858. Pair of Mitten Gauntlets, roped cuff and roped finger plates. Dec. with radiating fluting in the style of Maximilian I. They are of modern manufacture.

859. Closed Helmet, for tilting. The skull piece is of keel form, slightly roped at the top, the chin piece opens down the sides. The vizor is large and of great weight, ½ of an inch thick in places, with a narrow occularium; the bevor has a small trap door on the right-hand side and the screw holes required for fixing on the *grand garde.* The lower edge of the helmet is finished by a hollowed roping, to fit over the top plate of the gorget.

German, about 1590.

This helmet much resembles those on the suits Nos. 484, 496, and 505.

860 & 861. Pair of Espalier-Pauldrons, of six plates slightly roped borders. Dec. with vertical bands and bordering, deeply etched, interlaced strapwork on a small scroll groundwork. To the right shoulder is attached a reinforcing tilting piece, secured by a single screw. The suit **No. 474** shows a similar armament for the lance arm.

German, about 1560.

A gauntlet from the same harness as No. 562.

862 & 863. Pair of Cuisses and Genouillères. The cuisses extend far round the thigh, a greater bend being given by the addition of another plate, as in the equestrian suit **No. 564.** The top edge is finished by being turned strongly to the section of a triangle, this would effectively prevent a hostile weapon glancing up the cuisse and entering the groin. There are two extra plates beyond the triangular ridge. The genouillères are of five plates, that protecting the knee is large and of oblong form, finely fluted, radiating from the centre. The decoration on these pieces consists of bands of etching and gilding having for subject the pomegranate with its root and fruit. The plates are joined by almayne rivets with latten-covered heads.

Italian, about 1480.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

864. Cap-à-pie Suit of Armour. The edging is roped and its outline followed by a row of brass-headed rivets, 1 in. apart, to which were secured the lining straps. The whole of this fine suit is richly decorated by bands and bordering, deeply etched and partly gilt with a scroll design, through which runs a zig-zag line $\frac{1}{8}$ of an inch wide; the groundwork is granulated and filled in with a black pigment. The edging to the design is $\frac{3}{8}$ of an inch wide, and contains a flowing scroll. The plain surfaces have been brilliantly blued by fire to a rich, russet brown, known in inventories of the period as "purple armour."

Consisting of—

Closed Helmet, which is composed of a burgonet, with hinged earpieces and hinged umbril, to which is attached a triple bar face guard. The skull piece has a roped comb, $2\frac{3}{8}$ ins. high, large earpieces, hinged at the sides and coming well forward. The umbril, which is pointed, is pivoted to the side of the skull in the manner of a vizor, and to it is attached a triple bar face guard, the bar of which is forged to a single plate hollowed out to receive the chin. It is secured to the umbril by the bars which continue through it, and which in their turn are pierced at the top to receive a long curved staple which passes through them on the outside of the

umbril, holding the guard secure. At the bottom it is attached to the right-hand cheek piece by a hook and eye. Over this and fastening by two iron straps with hook and eye to staples on the cheek pieces, is a bufe with a falling bevor of three plates, the top one pierced with four oblong apertures forming the occularia. Both the burgonet and bufe have gorget plates attached; there is a cylindrical plume holder at the back of the skull.

Gorget, of four plates.

Breastplate, of peasood form, with roped turnover and roped laminated gussets. The lower edge of it is finished in such a manner that on removal of the taces and tassets the breastplate was complete in itself, and could be worn with the puffed trunks or bombasted breeches as the fashion required.

Backplate, secured to the breastplate by steel straps passing over the shoulders, and beneath the armpits. These were held in position by fitting over a staple in the breastplate and through the top of which passed a pin.

Taces, of one plate, and to which are permanently attached

Tassets, of four plates. Both taces and tassets can be removed from the breastplate by a hook and eye, 3½ ins. from either end.

Pauldrons, of five plates, coming well forward and protecting the gussets. The top plate of the pauldron is slightly embossed in front, in order that it may fit easily over the staples and pin at the top corners of the breastplate. The arms are complete, comprising

Turners, Rere and Vam Braces, and **Coudes.**

Fingered Gauntlets, with pointed bell-shaped cuffs, the inside bend of the wrist guarded by five laminated plates.

Short Cuisses, of seven plates.

Genouillères, of five plates, with small heart-shaped plates protecting the outside bend of the leg.

Jambs, splinted and laminated at the ankle, and to which are rivetted at the heel the spurs with six open pointed rowels.

Round-toed Sollerets, of ten plates.

To this suit is attached

865. Extra Placate, or tilting breastplate, and secured to the breastplate on the suit by fitting over a staple, and held in position by hooks. On the right-hand side, fastened by two screw rivets, is the folding lance rest.

866 & 867. Pair of Stirrups, shaped to the outline of an arch. From a side view they widen towards the base. The treads are open, and have two spirally-twisted bars in the centre. Dec. with an etched and gilt design of scrolls on the border, and a spiral riband in the centre panel.

This suit, the work of the armourer Jacobi, was made about 1575, and is illustrated in the book of his original drawings now in the Victoria and Albert Museum. The suit is illustrated on the 31st plate of the album, and is shown to have been made for Sir Thomas Sackville.

Sir Thomas Sackville was, on June 8th, 1567, created Baron of Buckhurst, in Sussex. On March 13th, 1603, he was created Earl of Dorset, both of which dignities became extinct on the death of the 5th Duke of Dorset, who was the 11th Baron Buckhurst, in July 1843.

The complete set of the extra tilting pieces belonging to this suit are also illustrated in this album. Unfortunately, with the exception of the tilting breastplate and a pair of stirrups now shown beside the suit, Nos. 865, 866, and 867, these are now missing. In this same album is illustrated, on Plate 29, a three-quarter suit of exactly similar decoration and fashion which was made for Lord Compton, one of the Lords present at the trial of Mary Queen of Scots.

This, the Sackville suit, came from the Chateau Coulommiers en Brie, where it was said to have belonged to Helionorus, eighth Duke of Longueville. It was taken from the château when dismantled during the first French Revolution.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xxix.

868 & 869. Pair of Gauntlets. The cuffs are pointed and slightly ridged down the front. The meticarpal plates, two in number, are wide, the second continues round and is joined by a rivet on the inside of the wrist. The knuckle guard is hollowed into three grooves, strongly chamfered on the top side; scaled fingers. The border of the cuff is roped, and has a narrow sunk band. The gauntlets are dec. with etching and gilding of scrolls, etc., round the cuff, bordering to the wrist plates, and across the knuckle plate.

German, about 1550.

870. Circular Vam Plate for a tilting lance. The border decorated with a formal etched design of arabesques. 9¾ ins. in diameter.

Spanish, about 1580.

871. Cabasset Morion. The skull piece is formed in four facets, the brim, slightly drooping, finishes in a roped border, and is slightly bombé in form at either end. Around the base of the skull is a series of pyramidical-headed bronze rivets for the attachment of the lining strap. The surface is decorated with four deeply etched pear-shaped panels, containing allegorical figures on a groundwork of trophies of arms, etc., a shield-shaped plume holder at the back.

Italian (Venetian), about 1560.

The weight of this morion, viz., 7¼ lbs., is very unusual. The ordinary helmet of this type weighs between 3 and 5 lbs.

872. Bufe or mentonière. A reinforcing plate, that would be worn in conjunction with a Saxon tilting salade. See **No. 309,** Gallery 6. It is of two plates, the top one 2¾ ins. wide, with roped border, and pierced with two oblong apertures forming the occularia, it is hinged at either side at the base, and held in position by a spring catch. The lower plate extends on to the chest, where, across the base, is embossed a band of hollow roping, that would fit over the top cabling of the breastplate. Holes in the centre at the bottom and on either side are provided for retaining the piece in position. The surface is dec. with vertical bands and bordering of etched scrolls and monsters.

German, about 1650.

873. Small Reinforcing Plate, for the top of the bevor of a helmet. The top edge follows the line of the bevor, but the bottom is shaped; it is attached by two small rivets, that would fasten on to the chin piece of the helmet.

Probably German, about 1600.

874 & 875. Pair of Cuisses and Genouillères, of the same decoration as the half suit **No. 911.** The cuisses are of one plate with roped borders. The genouillères of five plates; a small heart-shaped plate protecting the outside bend of the leg.

North Italian, about 1610.

876 & 877. Pair of Mitten Gauntlets. The cuff has a slightly sunk band round the border; the under plate is hinged below, and has a spring catch above, meticarpal plates of five parts, finger plates of four parts, the plates are secured together by brass-headed almayne rivets. Dec. with plain incised lines.

German, about 1515.

878. Hunting Sword, with a set of implements (*Hirschfanger*). The hilt entirely gilt, pommel fitting cap-like on the top of the grip, which is of wood narrowing at the oval guard. The quillons are straight, swelling at the ends, and of circular section. The blade, 24¼ ins. long, with rebated end. Black leather scabbard, containing a knife and three prickers, the handles of which are of copper gilt, chased with lions' heads.

German, about 1630.

From the collection of M: Henry Courant.

From the collection of the Count de Nieuwerkerke.

879. Hunting Sword, the hilt entirely of russet steel, partly gilt. The grip and pommel are in one, hollow, and narrowing towards the quillon, which is in the same plane as the knuckle guard, single ring at the side. The whole of the hilt is decorated with chiselled and pierced panels of boar-hunting subjects on a groundwork of scrolls, etc. The blade, 31½ ins. long, back-edged, and

slightly hollowed on either face, etched with figures of HIPPOMIVS and ABONIVS, groups of flowers, and scriptural inscriptions. The scabbard of black leather, mounted with chape and ferrule.

Flemish, about 1640.

880. **Sword,** russet hilt. Flattened cylindrical pommel, curved quillons, of flattened section, double rings. Dec. with sunk diagonal bands, gilt in the hollows and bordered by beaded inlays of silver. Leather-covered grip. The blade, 40 ins. long, of flattened, hexagonal section, grooved and inscribed H. O., many times repeated.

Probably Flemish, 1610.

881. **Rapier,** russet hilt. The pommel is hollow and formed as four S-shaped scrolls, joined by bars supported on a gadrooned pattern base. The same form is repeated at the ends of the knuckle guard and quillons, and in the centre of the bars. The hilt consists of the knuckle guard, diagonally-curved quillons, and two bars. Dec. with a floral scroll design plaqué with gold. Wire-bound grip. The blade, 43 ins. long, slender, grooved the entire length, and inscribed—

CLEMENTES WIS PERCH.

Italian, about 1570.

882. **Rapier,** russet hilt. Oviform pommel, knuckle guard, straight quillons of oval section, three bars. Dec. with incrustations of cherubs, scrolls, etc., in silver. Wire-bound grip. The blade, 40 ins. long, of flattened diamond section.

North Italian, about 1590.

883. **Sword.** Facetted, inverted pear-shaped pommel, diagonally curved quillons, flattening to riband ends, single ring and pas d'âne, with two upcurved counter guards from the base. Dec. with chiselled, fluted, and linked design. Wire-bound grip. The blade, 35 ins. long, 1¾ ins. wide, of flattened hexagonal section, treblygrooved near the hilt, and inlaid with the Imperial orb in brass.

Italian, about 1600.

884. **Rapier.** Hollow, flattened pear-shaped pommel, spirally twisted knuckle guard and straight quillons, ending in flattened knobs. Flattened cup guard, with strongly flanged edge, inner circular plaque. The whole of the hilt is sharply chiselled and pierced in a design of exotic birds, flowering scrolls, etc. The blade, 40½ ins. long, of flattened hexagonal section, grooved, and inscribed—

PEDRO TORO TOLEDO.

Spanish, about 1650.

PEDRO DEL TORO OF TOLEDO is a well known Spanish maker of the 17th century, but the absence of the DEL in this instance makes it doubtful whether this is not a contemporary imitation produced in Italy.

885. **Processional Glaive, of Pope Paul V.** (CAMILLO BORGHESE 1605–21), with curved cutting edge. An ornamental lateral projection issues from the back of the blade, finishing in a beak of diamond-shaped section. Flattened octagonal haft socket with an oblong knob, from which rises the blade. It is richly dec. with variously-shaped panels, outlined in silver incrustations, containing the Borghese arms, engraved and gilt. The whole of the groundwork is covered with minute scrolls, damascened in gold azziminia on a blued surface. The haft is covered with the original crimson velvet and studded with brass-headed nails.

Italian, about 1620.

From the collection of the Count de Nieuwerkerke.

This particular glaive or fauchard was stolen, according to the family tradition, from the Borghese Palace about the end of the 18th century—it was in that Palace the original collection of twenty-five of this series then existed.

886. **Rapier.** Globular spirally-fluted pommel, knuckle bar, straight quillons; cup guard. Dec. with pierced and engraved spiral scrolls. The cup has been broken at the base, and has a contemporary repair in the shape of a circular pierced plaque rivetted on the outside. Wire-bound grip. The blade, 39½ ins. long, of flattened hexagonal section, grooved and inscribed—

JOHANAS HERNANDES.

Probably Spanish, about 1660.

887. **Sword.** Russet hilt; spherical pommel; knuckle bar; short, straight quillons of oval section. Bar passing from the centre of the knuckle guard to the end of the left-hand pas d'âne. The base of the right-hand pas d'âne has a rectangular projection. Dec. with spherical balls in the centre and ends of the bar, etc. The whole incrusted with cherubs' heads and spiral scrolls in silver. Wire-bound grip. The blade, 34½ ins. long, of flattened hexagonal section, grooved near the hilt, and inlaid in brass with the name—

HEINRICH PAETTHER.

English, about 1590.

888. **Rapier.** Globular pommel, slender knuckle guard, and straight quillons of circular section; cup guard. Dec. with chiselled and pierced work, with a design of four oval panels containing Romanesque heads; laurel borders; between those, connected in the centre are rosettes, and above and below these trophies of arms and formal scrolls. Wire-bound grip. The blade, 42¾ ins. long, of diamond-shaped section and grooved.

Italian, about 1640.

889. **Rapier.** Russet hilt; fluted oviform pommel; knuckle guard; and straight quillons of hexagonal section, swelling to knobs at the ends; three bars. Dec. with flat incrusted panels, masks, and scrolls in silver. Iron wire-bound grip, spirally bound with silver wire. The blade, 40¼ ins. long, of flattened diamond-shaped section.

Italian, about 1600.

890. **Rapier.** Depressed oviform pommel, spirally-fluted knuckle guard and straight quillons, deep cup guard. Dec. with a pierced and chiselled design of flowing scrolls with birds, etc.; on either side is a shield of arms; at the base of the cup is engraved a convential rose. Wire-bound grip. The blade, 37⅛ ins. long, of flattened hexagonal section, grooved, and inlaid with the running wolf mark in brass.

Portuguese, about 1645.

891. Rapier. Globular pommel, straight quillons, ending in spiral lobes. Knuckle guard, cup guard, with escalloped flanged edge, circular inner plate, known as a "guardapolvo," velvet-covered grip. Dec. with chiselled oval and circular panels of figures, on pierced and chased ground. The blade is flattened, hexagonal in section, and grooved. 41½ ins. long.

Italian, about 1645.

892. Executioner's Sword. Russet hilt; spirally-fluted fig-shaped pommel; and straight, spirally-fluted quillons of quatrefoil section. The grip is of wood, and of the proportions of that of a hand and half sword, in order that it might be wielded with one or two hands. Dec.: none. The blade, 34½ ins. long, 2⅝ ins. wide, the point rebated. Engraved with three crosses.

German, about 1500.

893. Processional Halberd or Partisan of the Polish Guard of AGUSTUS THE SECOND, surnamed THE STRONG. The blade is formed to the outline of a double-headed eagle; above is a flaming sun, in the centre of which is chiselled in low relief a cross. The whole is surmounted by a crown and a flamboyant blade. In the centre of the eagle is chiselled a shield of arms. The details of the plumage, etc., boldly chiselled and partly gilt; octagonal haft socket. The head, 21 ins. long.

Polish, about 1700.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

Agustus II. of Saxony was the second son of John George III., Elector of Saxony, and was born at Dresden in 1670. He acquired the Polish crown in 1696 and embraced the Roman Catholic Faith in the following year. In 1704 he was forced to relinquish the Kingdom of Poland. Agustus died in 1733.

894. Processional Halberd. See description **No. 893.**

895. Rapier. The hilt entirely gilt, facetted oviform pommel, knuckle bar, straight hexagonal quillons, two bars and

pas d'âne, spirally-fluted copper wire bound grip. The blade, 41½ ins. long, of diamond section grooved and inscribed—

FREIDERICH MVNICH,

Hilt Italian, about 1625.

896. **Rapier.** Hollow flattened pommel, spirally-fluted knuckle guard, and straight quillons, terminating in flattened knobs. Large cup guard, the edge deeply flanged. Hollow steel grip. The cup, pommel, and grip dec. with a pierced and chiselled design of interlaced budding foliage, snakes, dolphins, and exotic birds. It has the pierced inner shell. The blade, 41½ ins. long, of flattened hexagonal section, grooved and inscribed—

NE · NE · NE.

Italian (Neapolitan), about 1650.

897. **Hand and Half Sword.** Blackened hilt; quatrefoil mushroom-shaped pommel, straight spirally-fluted quillons, ending in quatrefoil rosettes. The left quillon at the end turned abruptly to a right angle. Dec.: none. The grip of wood; it has originally been covered with an interlaced design of cord and gold thread, only a small portion of which remains. The blade, 39¾ ins. long, of flattened hexagonal section, grooved, inlaid with the running wolf mark, and on the ricasso roughly engraved with a date 1415.

German, about 1490–1500.

The date 1415 cannot be accepted as the ricasso to a blade did not come into use or fashion until the last quarter of the 15th century at the earliest. The engraving of the date is certainly contemporaneous with the blade, which, judging from its manufacture, must be of the end of the 15th or first years of the 16th century. It is not uncommon to meet with these early forged dates or names; as for example, the curved sword No. 789 in this collection.

From the collection of the Count de Nieuwerkerke. M. Viollet le Duc speaks of this sword in his "Mobilier," Vol 5, page 393, as dating from the first years of the reign of Louis XI.

898. **Rapier.** Fluted cylindrical pommel; knuckle guard. straight quillons of circular section, and three bars,

Dec. with small punched ornaments. Fluted wood grip. The blade, 40 ins. long, of flattened diamond section and grooved.

French, about 1620.

899. Sword. The hilt entirely blued; globular pommel; straight quillons of circular section, swelling at the ends; double rings and pas d'âne: Dec.: none. Leather-covered grip. The blade, 39 ins. long, of flattened diamond section, slightly grooved.

German, about 1600.

900. Rapier. Hollow spherical pommel, knuckle guard; straight quillons, ending in globular knobs, cup guard. Dec: with fine intricate piercing and engravings of terminal figures, scrolls, etc., strawberry leaf etching. Wire-bound grip, with narrow iron bars running down. The blade, 37 ins. long, back edged near the hilt, etched with a long oval panel of a naval engagement, scrolls, and birds.

Italian, about 1680.

901. Glaive. For description see **No. 22.**

902. Rapier. Spherical pommel; straight quillons, ending in small unicorns. Knuckle guard and cup guard. The cup is dec. by embossing and chiselling, with four panels containing trophies of arms and Romanesque figures. Wire-bound grip. The blade, 39½ ins. long, of flattened diamond-shaped section.

Italian, about 1640.

903. Sword. Russet hilt; fanciful fish-tail shaped pommel, and ends to the quillons which curve strongly towards the blade; single ring guard. Dec. with chiselled acanthus leaves, and arabesques in gold azziminia. The grip of light wood. The blade, 41½ ins. long, of flattened hexagonal section, grooved the whole way down the face. An armourer's mark on the ricasso.

Italian, about 1530.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate ciii., No. 1.

904. **Sword.** Fluted spherical pommel; knuckle guard, straight quillons, widening at the ends, of square section; two rings and pas d'âne. Dec. with cornerings and ridges, chased with roped pattern. Wire-bound grip. The blade, 37 ins. long, of flattened hexagonal section, the outside edges slightly hollowed.

Italian, about 1550.

905. **Hand and Half Sword.** Blackened hilt; inverted fig-shaped pommel, diagonally-curved quillons of circular section, ending in knobs similar to the pommel. Open shell guard on either side, knuckle guard with the peculiarity of fastening by a band half way up the grip, which is of wood, corded. Dec.: none. The blade, 39½ ins. long, and 2 ins. wide at the hilt, slightly flattened hexagonal section.

German or Swiss, about 1530.

906. **Rapier.** Depressed globular pommel, spirally-fluted straight quillons, with open work ends, cup guard, the edge of which is turned outwards to a semi-circular section. The inside as well as the outside of the cup is finely pierced and chiselled with spiral scrolls, etc. It has the inner shell composed of five circular plaques, placed one on the other. Wire-bound grip. The blade, 42 ins. long, of flattened diamond section.

Spanish, about 1650.

907. **Two-handed Sword,** the hilt entirely blued. Inverted fig-shaped pommel, straight quillons, of circular section, ending in similar knobs to the pommel, and single rings on either side; cord and leather covered grip, 13½ ins. long. The blade, 53 ins. long, of flattened, hexagonal section, long ricasso, from which project two lateral bars, grooved and inscribed JOHNES DEAGIRE.

Spanish, about 1600.

908. **Half Suit of Armour.** The edges are hollowed out to a fine scale pattern; a hollowed band follows the contour of the border, and inside this is an embossed escalloped bordering. The plain surfaces on the coudes

and tassets are either embossed or sunk with trefoil panels. The whole of the bordering and panels are etched and gilt, with scroll work, cornucopæ, etc.

Spanish fashion, but probably of German workmanship about 1550.

Consisting of—

Closed Helmet. The skull piece is of finely modelled keel form, with slightly flattened crest. The chin piece opens down the side, and is hinged below the point of the vizor. The vizor and bevor in one, acutely pointed in front, with two narrow slits forming the occularia. Many circular and oblong apertures for breathing purposes. The upper edge of the vizor is shaped and chamfered; the lower edge is hollowed to a scaled roping. The pivots at the side are on the principle of the early armets, fastening by staple and pin beneath the plate, which is hollowed to receive them. The lower edge of the helmet is roped to fit the top plate of the gorget. The helmet retains much of its original quilted yellow satin lining.

High Gorget of four plates.

Breastplate slightly globose in form, ridged down the centre, with strong scale pattern turnover, and laminated gussets. On the right-hand side is a folding lance rest.

Taces of three plates.

Tassets of three deep plates, the lower edge pointed, each plate embossed with a trefoil ornament.

Backplate.

Garde-de-rein of three plates.

Pauldrons. The pauldron on the right of seven plates: the left hand one having on the third plate a small upright shoulder guard. The plates come well forward on the left side of the breastplate.

Rere and Vam Braces.

Large heart-shaped Coudes, protecting the outer bend of the arms. The exterior half of the vam brace is strongly chamfered, to fit over the

lower part of the coudes. Such an arrangement is frequently met with in suits of fine workmanship of the first half of the 16th century. The object being to prevent the point of an adversary's weapon obtaining entrance beneath the coudes.

The gauntlets are unfortunately wanting.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

The fine execution of this half suit together with its form of decoration recalls the work of SIGISMUND WOLF, the armourer of Landshut (1551). This same artist made suits for Philip II., two of which exist in the Madrid Armoury A243 and A263 of the catalogue of 1898.

909. **The Cantle and Burr Plates of a Saddle.** The cantle is composed of three russet iron plates, the edge turned inwards to a semicircular section. The whole surface is dec. with repoussé ornaments in low relief, the main theme of the design being the allegorical figures of Fame, Flora, and Pomona in oval panels. These are bordered by fine strapwork, trophies of arms and fruit. The whole is enriched with scrolls and details in gold damascening. The decoration of the burr plate is treated in like manner; the oval panel contains the subject of Brennus and Camillus. The plates are mounted on a velvet-covered saddle of modern construction.

Probably French, about 1570.

910. **Cap-à-pie Suit of Armour.** Dec. with etched bands and borders of a flowing design of floral scrolls, studded with brass-headed rivets.

Italian, about 560.

Consisting of—

Closed Helmet, with high corded comb to the skull piece, chin piece opening down the side. Visor and bevor and double gorget plates

Gorget of three plates.

Breastplate with slight tapul and laminated gussets. Two holes on the right side for staples to which could be attached the lance rest.

Tace of a single plate.

Tassets of five plates permanently attached to the tace.

Backplate.

Garde-de-rein, small and composed of one plate.

Pauldrons of seven plates.

Palette.

Rere and Vam Braces.

Coudes or elbow pieces.

Gauntlets with pointed bell-shaped cuff, (fingers wanting).

Cuisses.

Genouillères of five plates which could be detached below the knee from the

Jambs, which finish at the ankle.

The sollerets that were formerly worn with this suit must have been mail with steel toe-caps, so much in vogue at about this period, the plate solleret being set aside as clumsy and unserviceable.

911. Half Suit of Armour, with slightly roped borders. Dec. with vertical bands and bordering deeply etched, with trophies of arms, etc.

North Italian, about 1610.

Consisting of—

Pear-shaped Cabasset, with flat brim. The base of the skull studded with brass rosette-headed rivets, to carry the lining strap.

Gorget, of two plates.

Ridged Breastplate, with roped turnover and gussets.

Tace, of one plate of the same piece as the breastplate.

Tassets, of one plate, but engraved with lines to represent six plates.

Backplate.

Pauldrons, of seven plates.

Rere and Vam Braces.

Coudes.

Gauntlets, with bell-shaped cuffs, the fingers wanting.

Cuisses and Genouillères. See **Nos. 874 & 875.**

912. War Saddle, covered with green velvet, round the border of which is an appliqué design in yellow velvet, bordered with gold thread. The cantle of the saddle of three plates is of russet iron. Dec. with deeply etched interlaced strapwork and trophies of arms, the design containing three oval panels, damascened, and plaqué, with views of a town in gold and silver. The strapwork is bordered in silver. The details of the arms, etc. are heightened with gold and silver damascening; roped borders. The same ornaments are repeated on the burr plates of the saddle, which is composed of two parts.

North Italian work, about 1560.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court.

913. Half Suit of Armour. The borders are roped, a sunk band follows the contour, and inside this a second roping, slightly embossed. The whole of the surfaces are dec. with deeply etched vertical bands, medallions, and panels, with trophies of arms, medallion heads, acanthus leaves, and scrolls.

North Italian, about 1580–1600.

Consisting of—

Open Casque or Burgonet. The skull piece has a high roped comb, peaked umbril and neck guard of the same piece, and hinged ear-pieces. Following the contour of the base of the skull is a series of brass rosette-headed rivets, to which was attached the strap lining.

Gorget, of four plates.

Breastplate, with tapul, roped turnover and roped laminated gussets. It has three holes on the right-hand side for the attachment of a lance rest.

Taces, of two plates.

Tasset, of eleven plates. The plates are much curved in order that they may fit the puffed trunk hose of the fashion of the last years of the 16th century.

Backplate, having above either shoulder blade an etched circular panel, with the figure of a master gunner, also a cannon and artillery accoutrements.

Pauldrons, of eight plates. The right somewhat smaller and differing in form in the third plate, to enable a freer movement of the right arm.

Coudes.

Fingered Gauntlets, with pointed bell-shaped cuffs.

The buckles, chapes of the strap, and rivet heads in this suit are of engraved brass.

914. Wheel-lock Gun. The stock of walnut wood, inlaid with scrolls in silver, enriched with plaques of mother-o'-pearl. At the junction of the barrel and the stock is a sunk ivory medallion, carved in high relief with a classical head. Russet barrel, with facet along the top, inlaid with gold; plain lock plate, with the wheel on the outside.

Spanish, about 1635.

915. Slender wheel-lock Pistol, of small bore. The stock of walnut, inlaid with delicate interlaced scrolls, etc., in brass and silver, and enclosing the monogram D. C. The barrel is partly octagonal, and blued, inlaid on the facets with minute scrolls and arabesques in gold and silver azziminia damascening. The lock plate, plain, having the wheel on the outside. The pommel of the pistol is oviform and of blued steel, following the various inlays on the stock and barrel.

Spanish, about 1635.

916. Wheel-lock Gun. Walnut wood stock of graceful form, the barrel partly ridged. The lock plate chamfered, having the wheel on the outside. Dec.: none.

Probably English, about 1635.

917. Left-hand Dagger, the hilt has been entirely silver plated. The pommel is flattened and is pierced with two fan-shaped panels, straight hexagonal quillons widening at the ends, single ring guard, slightly depressed in the

centre. Dec.: none. Copper wire-bound grip. The blade, 10¼ ins. long, of flattened diamond section, strong ricasso etched with the St. Veronica, scrolls, etc., gilt.

French, about 1600.

918. **Left-hand Dagger,** blackened hilt. Cylindrical pommel, straight quillons swelling at the ends, circular in section, and single ring guard. Dec. with a chiselled design of combating equestrian figures. Wire-bound grip. The blade, 10¼ ins. long, of flattened diamond section, grooved on either face, grooved on the ricasso.

Italian, about 1600.

919. **Dagger.** The pommel is hollow, chiselled, and pierced with a spirited design of four grotesque masks. The quillons are formed as dragons, their heads curving outwards. Wire-bound grip. The blade, 11¼ ins. long, of flattened diamond section, grooved the whole length and pierced; triple groove and piercing on the ricasso.

French, about 1640.

920. **Left-hand Dagger,** russet hilt. Fluted oviform pommel, drooping quillons, ending in oviform knobs, and single ring guard. Platted wire-bound grip. Dec. with an interlaced design incrusted in silver, the groundwork partly gilt. The blade, 11¼ ins. long, strongly ridged, grooved, and pierced, the edge serrated, the teeth pointing upwards, spear-shaped point.

The serrations down the edge of the blade were no doubt intended to counteract the possibility of an adversary closing in, and grasping the blade.

Italian, about 1605.

921. **Small Prodd** (*arbaleste-à-jalet*). The stock is of Italian walnut of semicircular form near the bow, just below which it is carved with a grotesque mask in low relief; the butt is of square section, grooved at the corners. The pommel at the end is unfortunately missing. Blued steel bow, with the original double twisted cord attached. The foresight is formed of two upright pilasters, between which was suspended a bead; the

backsight is of arch form and folding. The trigger, delicately moulded to a pilaster form. Total length, 21¼ ins., span of bow, 12 ins.

French, about 1590.

922. Left-hand Dagger, russet hilt. Fluted cylindrical pommel, drooping quillons, swelling at the ends, of circular section, single ring guard, copper wire-covered grip. Dec. with an interlaced design incrusted in silver. The blade, 12 ins. long, tapering, and having down either face a deep groove with pierced ornaments; a double hollow on either side of this. The ricasso flattened on the one side.

North Italian, about 1610.

923. Left-hand Dagger. Faceted cylindrical pommel, drooping quillons, curving strongly forward, of octagonal section, and single ring guard, wire-bound grip. Dec.: none. The blade, 10⅜ ins. long, strongly ridged, grooved, and pierced, the ricasso flattened on one side.

German, about 1615.

924. Left-hand Dagger. Flat pommel of double pierced fish-tail form, drooping quillons bent slightly forward, of flattened section, and single ring guard, copper wire-bound grip. Dec. with a deeply engraved design of panels of fruit. The blade, 10 ins. long, strongly ridged, grooved, and pierced, ricasso flattened on the one side.

German, about 1620.

925. Left-hand Dagger. Cylindrical pommel, straight quillons of oval section, widening at the ends, and single ring guard. Dec. with engraved floral ornaments. Wire-bound grip. The blade, 10 ins. long, strongly ridged, grooved, and pierced, ricasso flattened on the one side.

Italian, about 1610.

926. Landsknecht Dagger and Sheath. Spirally-fluted, oviform, hollow pommel, the guard formed of three oval shells drooping strongly over the blade, iron grip. The blade, 12¾ ins. long, of flattened diamond-shaped section, silvered ricasso. The scabbard of wood

covered with iron openwork, an openwork band across the chape, the end of the ferrule terminating in a similar form to the pommel. The whole decoration consists of roping, raised rosettes, and cut bands; two loops for suspension on the back of the sheath.

German or Swiss, about 1590.

927. **Iron Sheath for a Dagger.** Dec. with embossing and chasing, at the top is a scroll-shaped shield containing a full faced female bust, scrolls on the groundwork. It is pierced in the centre to show the wooden sheath, which was probably covered with velvet or leather. The shield ornament is repeated at the bottom of the scabbard, escalloped ornaments at the back, 10¾ ins. long.

German, about 1550.

928. **Landsknecht Dagger and Sheath,** entirely of russet steel. The pommel is formed as a fluted disc and fits cap-like on the top of the grip, which narrows towards its base, and is covered with wire and ornamented by four spirally-twisted bars running down its length. The guard is composed of two flat strongly-curving quillons and a drooping crescent-shaped shell, boldly engraved with a scale ornament, and having thereon appliqué masks. The blade, 10 ins. long, of flattened hexagonal section, fluted on the ricasso. The scabbard is of semicircular section and has two panels embossed with classical figures, between these and at the chape and ferrule is a triple row of semicircular ornaments formed by a thin spiral band welded together and then appliqué on its surface.

German, about 1550.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxi., No. 3.

929. **Landsknecht Dagger and Sheath.** The pommel fits cap-like on the top of the grip, which is spirally fluted, and tapering at the guard. The guard is formed of a strongly drooping trefoil shell, fluted in the centre. The blade, 10 ins. long, of flattened diamond-shaped section, with ricasso. The scabbard of wood covered

with crimson velvet, mounted with deep chape and foc of iron. Dec. with a punched design, and contains knife and pricker.

German or Swiss, about 1580.

930. Headsman's Sword, blackened hilt. Facetted ovifori pommel, straight quillons of octagonal section, ending i knobs of similar form to the pommel. Dec.: none. Th grip of wood covered with leather and of the proportion of a hand and a half sword. The blade, 23¾ ins. long 3½ ins. wide, and with rebated end, has the followin inscription and date contained in an oblong panel wit zig-zag ornaments—

Komm her Charneme Hanse

. . . ant Fulen Craust · Z · R · T .

1561.

German, dated 1561.

The blade has lost some part of its original length. Th present hilt must have been added when it was shortened, for the balance in the hand is now admirable.

931. Processional Partisan of the Guard of Louis XIV. of France. The blade is of the usual partisan type, but finely pierced and chiselled with a centre column, at the base of which stands the figure of Hercules, the lion's skin thrown over the left arm, and holding in his left hand the club. At the base of the pedestal are two seated figures of captives; at the top of column is the fleur-de-lys; and suspended in the centre is a circular medallion containing the auriated head of Apollo, surrounded by the motto adopted by the king in 1666—

NEC PLURIBUS IMPAR.

The medallion is supported on either side by flying Cupids, sounding trumpets. The whole of the ground-work is formed of radiating trophies of arms, laurel branches, etc. Many of the flat surfaces are plated with gold damascening. Facetted haft socket, with a circular hole, in which formerly was the lug or short diagonal bar

met with in partisans of this type. The decorations are probably from design by LE PAULTRE.

French, about 1680.

JEAN LE PAULTRE was born in 1618, made a member of the Paris Academy in 1677. About the year 1680 he painted a portrait of Louis XIV. in Roman attire, at which time he must have executed the design for the King's processional halberds. Le Paultre died in Paris in 1682.

From the collection of Sir Samuel Rush Meyrick, F.S.A., and illustrated in "The Engraved Illustrations of Ancient "Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate lxxxiv.

2. **An Oblong Plaque,** of russet iron, 11⅛ ins., by 14¼ ins. In the centre is a classical landscape, with buildings and view of a river. The border is composed of arabesque foliage, and has in the centre of each side a small square-shaped panel, with a landscape and building. The work is deeply engraved, plaqué with gold and silver, and with azziminia damascening in places. Ebony frame.

Italian (Milanese), about 1600.

3. **Slender Hunting Spear,** with ridged tapering blade, 9¾ ins. long, hexagonal and turned haft socket. Dec. with an engraved crowned shield of arms—that of Louis XIII. of France—on a groundwork of scrolls, etc.

French, about 1640.

4. **Cantle and Burr Plates of a Saddle.** The cantle is composed of three plates of russet iron with roped borders, decorated in three groups with equestrian encounters between a classic and oriental race before the walls of a city, which is seen in the middle distance. The whole work is executed in repoussé and chiselling, the bordering and details of the composition being worked in gold and silver azziminia. The burr, which is of one plate, is somewhat different in technique and design, having three oval panels with views of a city in flat damascening; the borders are of strapwork, between which are amorini, festoons of drapery, and laurel branches.

Italian (Milanese), about 1550.

The cantle and burr do not belong to the same saddle. They are now mounted on a modern wood framework covered with brown velvet.

935. Wheel and Ratchet Lever for an Arbalest The arm to the wheel is detachable, by removing a sma pin rivet; so also is the hook for attachment to the belt The whole surface is deeply etched and gilt with a interlaced arabesque design. Just above the cord hook i engraved the date 1545.

German (Saxon), dated 1545.

936. Wheel and Ratchet Windlass to an Arbalest The arm to the wheel is curved, and of diamond-shap section; it is attached to the wheel by a screw nu The wheel-plate and ratchet are etched and gilt wit hounds, stags, and hares, the groundwork foliated.

German, about 1560.

937. Bansour. The blade is narrow, and of flattened diamon section, 32 ins. long, facetted haft socket, flattening a the base of the blade, and having on either side three semicircular notches.

North German, about 1550.

938 & 939. Pair of Stirrups, russet and gilt. They a formed to the outline of an inverted-U, the treads a oval and open, and have in the centre three spirally-twisted bars; an oval swivel buckle at the top for suspension. They are decorated with spiral flutings and steel ornaments.

Probably French, about 1600.

940. Portions of a Halter (?), of gilt iron, formed of a swivel, to which is attached a shield-shaped plate, and from which are two snaffle line bars and rings.

French, 16th century.

941. Goat's Foot Lever, for stringing a crossbow or prodd. It is of blackened iron.

French, about 1600?

942. Another, of similar construction in bright steel, but of later date.

French, about 1660.

Casque, of blued steel. The skull piece has a roped comb, 2¾ ins. high; the neck guard is curved, as is the projecting peak in front. The bordering is roped, and has a shallow double row of fluting following the contour of the edge; hinged earpieces, the two lower plates of which are now missing. The whole surface is curiously decorated with five-pointed star ornaments incrusted in silver.

Italian, about 1560.

Closed Helmet. The skull piece is oviform and fluted, the ridges radiating from a point in the centre of the skull. The chin piece opens down the side, and to it is fastened a bevor of three falling plates, the top one having an embossed ridge, with apertures for sight and ventilation. To the skull is pivoted a pointed umbril, the occularia being formed by the space between that and the top plate of the bevor triple gorget plates. The dec. of the whole is composed of triple rows of incised lines, the gorget being profusely studded with steel-headed rivets. An appliqué ornament, formed as a flaming sun, is in the centre of the skull, secured by a small vase-headed screw.

French, about 1630.

Gunner's Stiletto. Blued hilt. Flattened oviform pommel, straight-turned quillons. Dec.: none. Spirally-fluted wood grip, swelling in the centre, inlaid with annular design in polished stag's horn. The blade, 12⅜ ins. long, of triangular section, moulded at the hilt, and etched with a scale and numerals, said to be used for measuring the calibre of cannons.

Italian, about 1640.

From the collection of M: Felix Pétitprêtre.

From the collection of the Count de Nieuwerkerke.

See **No. 824.**

Dagger. Flattened oviform pommel, outcurved quillons, formed as caryatid male figures. The body in the centre, from which the quillons issue, is deep and has a flattened ring guard. The whole is dec. with chiselled design of classical figures, monkeys, etc. in low relief. Wood grip, bound with iron. The blade, 11$\frac{5}{16}$ ins. long, strongly ridged, grooved, and pierced. The ricasso flattened on the one side.

German, about 1630.

947. Left-hand Dagger. Russet hilt, cylindrical pom drooping quillons, swelling at the ends, and single guard. Dec.: none. Wire-bound grip. The 11⅛ long, a deep pierced groove running down either The ricasso ridged on the one side, flat on the re flamboyant edge.

Italian, about 1600.

948. Left-hand Dagger. Blued hilt, octagonal pom strongly drooping quillons of oblong section, endi spiral curls; single ring guard. Brass wire-bound Dec.: none. The blade, 13¼ ins. long, tapering, an flattened hexagonal section. Down the centre fac the blade is etched formal acanthus foliage on a ground. By moving upwards a knob, just below the guard, on the ricasso of the blade, four catches released, and the cutting edges of the blade spring from the central portion, as in the dagger **No. 973.**

French, about 1600.

From the collection of M: Henry Courant.

From the collection of the Count de Nieuwerkerke.

949. Left-hand Dagger. Flattened cylindrical pom drooping quillons of oval section, and terminating in d heads. Single ring guard, containing a pierced gilt s Dec. with chiselled vines in low relief on a gilt grou Copper wire-bound grip. The blade, 11⅛ ins. long, flattened diamond-shaped section. Strong ricasso, w an armourer's mark.

German, about 1615.

950. Dagger. Flat kidney-shaped pommel, and ends to quillons. Dec. with a chiselled design in low relief female busts, lions, griffins, and hounds. Wire-bou grip. The blade, 11⅞ ins. long, strongly ridged, groo and pierced with small groups of holes. The rica flattened on the one side.

French, about 1640.

951. Left-hand Dagger. Oviform pommel, curved quillo of flattened oval section, single ring guard. Dec.: non Copper wire-bound grip. The blade, 10 ins. long, deep

grooved on either side, and with piercings; trebly fluted on the ricasso.

German, about 1630.

2. **Glaive,** with curved cutting edge. From the base of the back is a small projecting curved blade, set on at an obtuse angle with the back edge; flattened octagonal haft socket above which are two spiked lateral projections. The surface is dec. with deeply etched male figures in Romanesque armour with their left hands raised and upholding a crowned escutcheon of arms, trophies of arms, and scrolls on the groundwork. The haft is original and of flattened octagonal section, covered with velvet, and studded with brass rosette-headed rivets. Length of blade 30 ins.

Italian, about 1550.

According to JEROME DE BARA these shields of arms are those of the DUC DE MONTPENSIER. These glaives, of which eleven are now in the collection of the Duc de Dino, were probably made in Italy for FRANCOIS-DE-BOURBON, Duc de MONTMORENCY, who was born in 1539 and died in 1592.

3. **Headsman's Sword.** Hilt and scabbard mounts of russet iron. Inverted cone-shaped pommel with hexagonal base, basket pattern top. Knuckle guard ending in an outward spiral curl and drooping quillon in the same plane, and of octagonal section; thumb ring. Dec. with spheroids, etc., and chiselled with basket pattern in places. From the centre of the quillon, ascending upward, laying flat on the grip, and descending to fit the top of the scabbard are two projections of flattened triangular section. Shagreen grip. The blade is 34⅞ ins. long, 2⅛ ins. wide, with a rebated point. The scabbard of wood, covered with tooled black leather, and mounted with two hangers chape and ferrule. Dec. with basket work design.

Probably Spanish, about 1600.

This curious sword can have been used for no other purpose than that of the headsman. That the hilt and blade belong there is no doubt, the scabbard, which bears the same ornament as the hilt, absolutely fits and has been made for the present blade. For a headsman's weapon it is particularly unsuitable, the grip being far too short to grasp with two hands, or even to allow the left hand to assist the right. To the modern notions, the hilt is very considerably overbladed.

954. Hand and Half Sword. The hilt, though nc blacked, has been originally gilt. Flat fish tail shap pommel, diagonally-curved quillons of oblong octagon section, upcurved fluted shell and thumb ring. Wir bound grip, which is modern, and is at least 1½ ins. t long. Dec.: none. The blade, 36½ ins. long, doub grooved the whole distance, stamped in the groove wi circles and stars. Strong ricasso. About 4 ins. of t point has been lost, and a new point made.

German, about 1560.

955. Hand and Half Sword. Facetted oviform pomm curved quillons, flattening to riband pattern ends, a ring guard on either side, fitted with a shell pierced wi star ornaments. Leather-covered grip. Dec.: nor The blade, 39 ins. long, trebly grooved the whole leng Strong ricasso.

German, about 1600.

956. Sword. The hilt entirely blued. Flattened cylindric pommel, knuckle guard, and long single quillon c flattened oval section. Ring and bar; swept hilt. Dec none. Wire-bound grip. The blade, 31½ ins. long, 1¼ in wide at the hilt, of flattened diamond-shaped sectio tapering to a point. Stamped on the ricasso with th armourer's mark.

Italian hilt (Venetian), about 1600.

957. Glaive, with curved cutting edge. At the back of the blad at the base is an E-shaped projection, pierced with a annular arrangement of holes; small lateral projection just below the haft socket. The surface is boldly engraved with military trophies, cornucopæ, etc. Taper ing facetted haft socket. Length of blade 30 ins.

Italian (Venetian), about 1610.

958. Cap-à-Pie Suit of Armour, plain bordering, th contour followed by a row of brass-headed rivets. Dec. none.

Probably English, about 1630.

Consisting of—

Closed Helmet. The skull piece, of two parts, has a low crown; the chin piece opens down the side.

The face guard is composed of a bevor, pierced with oblong sight apertures, permanently rivetted to the umbril ; deep single gorget plates stamped with the number 10.

Gorget, of three plates.

Breastplate, with slight ridge. On the right-hand side is a circular dent caused by a musket ball, often purposely produced by way of a proof mark ; the number 42 engraved at the top.

Backplate, numbered 13.

Garde-de-rein, of three plates, also numbered 13.

Pauldrons, of six plates, numbered 42 and 65.

Rere and Vam Braces.

Coudes.

Fingered Gauntlets, numbered 42.

Long Taces, of twelve plates, numbered 42, shortening at the seventh plate and attached to the bottom of the breastplate by screws and nuts.

Genouillères, of three plates, numbered 42.

Jambs.

Round-toed Sollerets, of nine plates.

The jambs and sollerets on this suit do not belong, and are all of a period some forty years earlier than the rest of the suit.

The stamped numbers on the various plates of the suit indicate their number in the armoury or arsenal of some town from which this suit was no doubt obtained.

59. **Partisan.** The blade is slightly ridged, the edges are parallel one with the other, the two lateral projections, at the base of which form together a crescent shape ; plain haft-socket. The surface is etched with a crowned shield of arms of Bavaria, surrounded by the collar of the Order of the Golden Fleece. The groundwork is formed of trophies of various arms, on the haft socket is a circular panel with the monogram M . V . W . and the date 1615.

Bavarian, dated 1615.

960. Falchion, russet and gilt hilt. The pommel is chiselled to the form of a spirally curled acanthus scroll; the quillons, which issue from an oblong block into which fits the blade, curve in opposite directions, the one curving upwards terminates in two spiral curls, while the drooping quillon finishes in a single curl. Dec. with chiselled grotesque masks, pilasters, and leaf ornaments. Wire bound grip. The blade, 27¾ ins. long, 2 ins. wide, slightly curved, back-edged, and grooved within 19 ins. of the point, where it widens to a double edge. It is gilt and bears traces of etching at the hilt; the scabbard is of wood, covered with velvet, and mounted with an open-work gilt iron ferrule and chape.

Italian, about 1550.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

961. Dagger, entirely of steel, hinged in the pommel to open and form a pair of compasses. When closed the quillons are curved and terminate in spiral curls, which are chiselled with acanthus leaves and interlaced ornaments; the grip and pommel together are of turned bannister form. The blade, 16 ins. long, of diamond-shaped section, opens down the centre and forms the two arms of the compasses. Length of the whole, 20¾ ins.

Italian, about 1630.

From the collection of M: Joyeau.

From the collection of the Count de Nieuwerkerke.

962 & 963. A Pair of Flint-lock Holster Pistols. The stocks are of walnut, shaped to flattened pommels, carved in low relief, with strapwork and laurel foliage, Inlaid above the grip with birds and scrolls. The barrels are of blued steel, with a flat facet on the top, on which is inlaid the maker's name—MAZELLIER À PARIS. The lock plates are also engraved with that maker's name. The pommels, trigger guards, two plaques, and ramrod socket are of silver, finely chased in low relief with strapwork, trophies of arms, and classical medallion portraits.

French, about 1730.

Ramrod, of steel, to one end of which is screwed a small heart-shaped powder primer, on one side of which is rivetted an oblong bar pierced with three spanner holes of various dimensions.

German, about 1620.

Dagger. The pommel is triangular in section, and forms a hollow canopy, the profile shape of which is of C strapped at the corners. In the centre is a small fluted pilaster. The quillons are thick in the centre, and terminate at either end in a similar form to the pommel. Dec. with trophies of arms chiselled in low relief, the groundwork partly gilt. Copper wire-bound grip. The blade, 9½ ins. long, of flattened diamond section, with a parallel piercing down the centre, repeated on the ricasso in two grooves.

Italian, about 1560–70.

Wheel-lock Pistol. Walnut wood stock, stamped beneath with the name—

BARTOY BON FADINO,

flattened pommel, the stock elaborately mounted in places with finely chiselled and pierced conventional foliage, let in flush with the surface. The barrel partly ridged and facetted, and inscribed—

GIO · BATT · FRANCINO

The pommel cap and trigger guard of steel pierced and chiselled. The lock plate, with the wheel on the exterior, engraved round the border; the pyrites holder of pilaster form.

Italian, about 1640.

Left-hand Dagger. The hilt and scabbard mounts entirely of blued steel. Octagonal cylindrical pommel, drooping quillons of flattened oblong section, and ring guard; copper wire-bound grip. The blade, 10¾ ins. long, strongly ridged on either side, and doubly grooved and pierced. The ricasso on the one face is smooth. The scabbard, of wood, covered with leather, mounted with chape and ferrule of iron, and containing a sharpening steel.

French, about 1610.

968. Short Sword. Spherical pommel; the quillons straight and formed as a ragged staff, dividing at ends into four parts. Dec.: none. Cord-bound The blade, 19⅜ ins. long, 2¼ ins. wide at the hilt, tape to a point.

The nationality of the blade and quillons is prob German. The date can only be fixed by the fashion o whole weapon, which is that of about 1510. However the blade, quillons. grip, and pommel do not belong to the other, that date given is somewhat fanciful.

969. Dagger, blued hilt. Flat shield-shaped pommel, pie with two circular apertures; the quillons droop, and of flattened section, widening at the ends; single r containing shell pierced with stars. Dec.: none. W bound grip. The blade, 12¼ ins. long, of flatte diamond-shaped section. The scabbard, of wood, cove with leather: iron chape and ferrule.

Italian, about 1600.

970. Wheel-lock Pistol, of slight and graceful proportio The stock is of Italian walnut; the pommel of hexago flattened pear-shaped form, delicately inlaid with li and annular ornaments in silver wire. The barrel blued, as is the lock plate; the wheel on the outs with gilt chamferings at the base. The pyrites hol is secured by small daisy-headed rivets.

French, about 1625–30.

971. Left-hand Dagger. Globular pommel; slight drooping quillons, ending in flattened lobes; single r guard, containing a pierced shell. Dec. with chisel panels, containing masks in relief. Wire-bound gr The blade, 12¼ ins. long, strongly ridged, and with fo rows of fluting. The ricasso flattened on the one side.

German, about 1610.

972. Wheel-lock Pistol, entirely of steel. The pomm terminates in an elongated octagonal plaque, etched wi the figure of a landsknecht soldier holding a flag. T whole of the stock is etched and partly gilt, with houn in strapwork; panels with scrolls, etc. Just above th pommel, it is cylindrical in form, and has originally

been bound with cord or wire in order to obtain a better hold. The barrel partly octagonal, etched and gilt with scrolls. The lock plate bears the guild's stamp of Nuremburg; the wheel is on the exterior. It has also a safety catch.

German (*Nuremburg*), *about 1580.*

Left-hand Dagger. The pommel, which is in one with the grip, is conical and hexagonal; hexagonal grip; strongly drooping quillons, of flattened section, finishing in trefoils; ring guard. Dec. with closely etched scrolls, gilt. The blade, 14¼ ins. long, and dividing into three by drawing back a catch on the inside of the ricasso.

The date and nationality of this weapon must be left open, as there is considerable doubt as to its authenticity.

From the collection of the Count de Nieuwerkerke.

Hanger, Cutlass or "Coutel-hache." Russet hilt; quatrefoil cap-shaped pommel, fitting over the top of the grip; flattened knuckle guard, with vase-shaped centre; small drooping quillon, and drooping shell guard. Dec. with incrustations of chequered and annular ornaments in silver. The grip, partly bound with russet iron and silver wire. The blade, 25¼ ins. long, curved, and with serrated back edge; grooved and facetted near the hilt; etched and gilt with figures and flowers, and the word—Spes.

English, about 1625.

Guisarme, with long spike of diamond-shaped section, at the base of which is a curved crescent blade projecting on one side, below which is the cutting edge; there is a rectangular projection on the back of the blade and at the top of the haft socket, which is of flattened octagonal section; stamped with scorpion mark. Dec. with bold engraving and gilding of formal scrolls, etc.

Italian, about 1560.

Morion, of russet steel. The skull has a roped comb, 4¼ ins. high; the brim is strongly curved, slopes, and ends in a roping. Round the base of the skull is a row of brass-headed rivets for the attachment of the lining strap.

The surface is decorated with four oval panels, engrave with landscapes and buildings; gilt and damascened wit gold azziminia. These panels are bordered by bands o arabesque foliage in gold and silver; the remaining pa of the surface has been cleaned; egg and tongue orna ment on the brim. At the back is an escutcheon-shape plume holder.

Italian (*Venetian*), *about 1580.*

977. Half Suit of Blackened Armour. The surface i semé-de-lys alternated with the letter R, originall painted in red and gold; slightly roped borders, th surfaces profusely studded with brass-headed rivets.

French, about 1640.

Consisting of—

Closed Helmet. The skull piece is made in tw halves, and is ridged and fluted, radiating from th top of the skull; there is a low comb coming to point in the centre; the chin piece opens dow the side. The vizor is pierced with two oblo apertures forming the occularia. The bevo pierced with two annular groups of holes fo ventilation. Two deep gorget plates.

Gorget, of one plate.

Breastplate, of peascod form, and of one piec with the taces, on either side of which are hinge for the attachment of the tassets.

Backplate.

Pauldrons, of eight plates.

Rere and Vam Braces

Coudes, with small heart-shaped plates, the inner bend of the arms guarded by thirteen laminated plates.

978. Morion. The skull has a roped comb 3¼ ins. high. The brim strongly curved, slopes, and is finished in a roping. Around the base of the skull are a row of brass-headed rivets for securing the lining strap. The whole surface is dec. with a deeply etched design of two oval panels, containing classical subjects on a groundwork of strap-work, amorini, and trophies of arms; the groundwork granulated and gilt.

Italian (*Milanese*), *about 1580.*

979. **Cabasset Morion.** The skull is of pear-shaped form, and finishes in a solid curved stem. The brim is curved, slopes slightly, and finishes in a roping. Round the base of the skull are a row of brass rosettes and rivets for the attachment of the lining strap. The surface is decorated with vertical bands and panels deeply etched with classical figures, trophies of arms, etc. Brass shield-shaped plume holder at the back.

North Italian, about 1600.

980. **Cabasset Morion,** of russet steel. Pear-shaped skull, finishing in a solid curved stem. The brim is curved, slightly drooping, and with a roped border. Around the base of the skull is a row of brass-headed rivets for the attachment of the lining strap. The surface is decorated with twelve etched and gilt oval panels containing quasi-classical figures of warriors, strapwork borders, rosettes on the brim.

Probably Venetian, about 1600.

981. **Closed Helmet.** The skull has a high roped comb. The chin piece opens down the sides, deep vizor pierced with two oblong apertures forming the occularia and fitting into the bevor, which is pierced with holes in two annular groups for ventilation, double gorget plates. The surface is decorated in deep bands and panels of trophies of arms etched, the background granulated and blackened.

Italian, about 1590.

982. **Back and Breastplate,** of peascod form, shaped as a buttoned doublet and hinged down the back over the shoulder blades. It comes high in the neck, to which, at the top are attached two gorget plates. The border round the gussets is roped; down the front are a row of hemispherical-headed rivets to represent buttons. It is decorated with deeply-etched vertical bands, with trophies of arms, monsters, and honeysuckle ornaments, below the gorget. Engraved at the back is a figure of an equestrian knight in armour. A plate is rivetted on as a tace, but it does not belong.

French or Italian, about 1600.

983 & 984. **Cuisses and Genouillères,** belonging to the half suit **No. 913.**

985. Small Wheel-lock Dag, the stock entirely of s with ball pommel. The barrel, 4½ ins. long, pa octagonal, stamped with the guild mark of Augsb The lock plate has the wheel on the exterior; it has a a safety catch. Dec.: none.

German (Augsburg), about 1590–1600.

These small pistols, entirely of steel, are not uncomm but the present example is certainly the smallest the wr has ever met with. It has the perfect proportions of a l sized pistol, and is by no means an impracticable weapon.

986 & 987. Pair of Small Wheel-lock Pistols. T stocks, of walnut wood, facetted at the butt and ink with pierced and engraved steel. Dec. with the ea interlaced budding scroll, etc. The barrels are par fluted and inscribed—

GIO · BATT · FRANCINO

at the muzzles, incased to a chevron pattern. The l plates engraved round the border, the wheel on t exterior. The pyrites holder is chiselled with acanth leaves. The end of the pommel and trigger guards a delicately pierced with the eagle, scrolls, etc.

Probably Brecian, about 1660.

988 & 989. Pair of Wheel-lock Pistols. Pear-wo stocks. The barrels have a slight ridge running do the line of sight, and which are inscribed at the extrem base, De Lapierre. Plain lock plates, the wheels o the outside.

French, about 1650.

990 & 991. Pair of Flint-lock Pistols. The stock are of ebony, with lines inlaid in silver wire. Th barrels are blued, and partly octagonal in section, dama cened with interlaced arabesques in gold, signed on th top facet, Le Conte. The lock plates are finel engraved with exotic birds, tulips, etc., the ends neare the butt terminate in boars' heads, gilt. The mounting of the pistols are of gilt, copper-pierced and engrave with tulips and other flowers; on a groundwork of blued steel.

French, about 1650-60.

992 & 993. Pair of Snaphaunce Pistols. The stocks, of walnut wood, inlaid with panels of pierced and engraved steelwork, fluted steel caps to the pommel and trigger guard. The barrels partly fluted, the hammers slightly engraved with scrolls, and cone ornaments.

Brecian, about 1660–70.

994. Dagger, blued hilt. Facetted barrel-shaped pommel, straight quillons of hexagonal section swelling slightly at the ends, single ring guard. Dec.: none. Wire-bound grip. The blade, 11 ins. long, of diamond-shaped section, each facet slightly hollowed bayonet-wise, strong ricasso, stamped with the armourer's mark.

German, about 1620.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

995. Partisan, with strong ridged tapering blade, 28½ ins. long, 4½ ins. wide at the haft socket, which is of circular facetted section. Two large pyramidical-headed rivets at the base of the socket at right angles to the blade. The surface is dec. with a punched design of arabesque scrolls, etc.

Italian, about 1580.

996. Hand and Half Sword, blued hilt. Fig-shaped pommel, diagonally-curved quillons of circular section, terminating in a similar form to the pommel, ring guard, and pas-d'âne; from the centre of the ring to the end of the right-hand pas-d'âne is a counter guard, and from the end of the left-hand pas-d'âne a short counter guard projecting at right angles. Dec.: none. Shaped grip bound with cord. The blade, 38¾ ins. long, of flattened hexagonal section, engraved with the wolf mark.

German, about 1515–20.

997. Rapier, blackened hilt. Oviform pommel, knuckle guard, straight quillons, swelling at the ends, of circular section, and three bars. Dec.: none. Wire-bound grip. The blade. 43½ ins. long, of flattened hexagonal section, grooved, and stamped with the letter M many times repeated.

Italian, about 1605.

998. Espadon, or hand and a half sword. Blackened hilt. Pear-shaped pommel, straight quillons of circular section swelling at the ends, and double ring guard on either side. Dec.: none. The grip shaped, and covered with black leather slightly tooled. The blade, 43 ins. long, back edged and doubly grooved for 22 ins., inlaid, with the armourer's marks in copper.

Probably Spanish, about 1530.

999. Hand and Half Sword, blackened hilt. Fig-shaped pommel, straight quillons of circular section, with a ring guard on either side. Dec.: none. Fluted wire-bound grip. The blade, 43¼ ins. long, flattened octagonal section, grooved, and inscribed—

SPERAVIT IN TE DOMINE

fluted ricasso.

Probably German, about 1560.

1000. Rapier, blackened hilt. Spirally fluted fig-shaped pommel, knuckle guard of diamond-shaped section, curved quillons widening to riband pattern ends, bar and ring containing a shell with oval and square shaped piercings; wire-bound grip. The blade, 41¾ ins. long, of flattened hexagonal section, grooved, inlaid with the wolf mark in brass.

Probably German, about 1645.

1001. Two-handed Sword, blackened hilt. Elongated, facetted, fig-shaped pommel; the quillons are straight, circular in section, taper, and swell into lobes at the ends, a small shell-shaped projection in the centre falls and lies flat on either side of the blade; cord-bound grip. Dec.: none. The blade, 46 ins. long, 2½ ins. wide at the hilt, of flattened diamond section, and tapering to a point.

Italian, about 1480.

From the collection of Count de Nieuwerkerke.

1002. Partisan, with ridged tapering blade 23¾ ins. long, 3½ ins. wide at the haft socket, which is of facetted circular section. Two large pyramidical-headed rivets at the base of the socket at right angles to the blade. The base of

the blade is decorated with two circular medallion portraits on a groundwork of scrolls etched and gilt.

Italian, about 1550.

Cap-à-pie Suit of Armour, with slightly roped border. Dec. with etched and gilt acanthus leaf foliage of spirited design.

German (Augsburg), about 1580.

Consisting of—

Closed Helmet. The skull piece is combed; the chin piece opens down the side; the vizor is thick and comes far up the forehead of the skull; the bevor small and pierced with an annular arrangement of holes for ventilation; double gorget plates.

Gorget, of four plates.

Breastplate, of peascod form. With roped turn-over and gussets. On the upper portion of the right gusset is rivetted, at right angles a plate, that would effectively prevent a weapon slipping into the exposed gusset of the right arm.

Tace, of one plate with the breastplate.

Tassets, of eleven plates, detachable at the fourth and tenth plate.

Backplate.

Pauldrons. The right differing in form from the left, by taking the form of an espalier pauldron of six plates; the left pauldron is large and complete, composed of six plates, and coming well forward, protecting the gusset.

Rere and Vam Braces.

Coudes.

Fingered Gauntlets, with pointed cuffs. The top of the cuff of the right gauntlet stamped with the guild mark of the city of Augsburg.

Genouillères, of four plates, attached to the end of the tasset.

Jambs.

Round-toed Sollerets, of ten plates. The various plates are united by brass-headed rivets, hinges and buckles.

1004. Right-hand Garde-cuisse for tilting. Dec. wi radiating fan-shaped fluting, incised with lines, a seri of holes for the attachment of rivets for the lini follow the contour of the border.

German, about 1470.

1005 & 1006. Cantle and Burr Plates of a wa saddle. The centre plates are in three parts wit hollow roped edges. The whole is dec. with an etch scroll and strapwork design, an oval panel with the figu of Mars in the centre. The burr plates are two i number and match in decoration the cantle plates.

Probably Spanish, about 1600.

1007. Processional Partisan. The blade, strongly ridge 4¼ ins. wide. The lateral projections at the base ar formed as the outstretched wing of an eagle, with whic birds the base of the blade is decorated, executed in low relief, above them is the interlaced cipher C·C·W surmounted by a crown; scrolls and ornaments in low relief on the haft socket.

Austrian, about 1700.

1008. Foining Estoc, blackened hilt. Facetted fig-shaped pommel, diagonally-curved quillons of octagonal section. Dec.: none. The grip is long and shaped and covered with cord. The blade, 41⅛ ins. long, of diamond-shaped section; the ricasso is covered with leather.

German, about 1520.

The ESTOC, ESPADON, (ESPADA, *Spanish*, "a sword") and MONTANTE are comprehensively all of this same type. It was a weapon of the proportions of the bastard or hand-and-a-half sword (see No. 24), but with the difference that it could be used only for thrusting. The blade is, in nearly all cases, of bayonet section, or simply triangular, stiff, and tapering to an acute point. There is mention of its use as early as 1268, in a judgment of Parliament of Paris (see Hewitt, vol. 1, p. 314), but the weapon is not represented in this collection until the early part of the 16th century as in the above number although possibly No. 49 may be a variation of its form. It was used in the 15th or 16th century for single combats on foot in the "*Champ-clos*," or in single combats "to be decided by the Judgment of God," the stiff penetrating blades being intended to force apart the plates or

"lames" of the armour, in which such judicial combats were always fought. A hafted weapon formed on nearly the same formidable principles as the estoc is the *Ahlspiesse*, an Austrian arm used by the yeomanry, but its use was also familiar to the nobles as the Emperor Maximilian is seen using this same weapon in the "Freydal."

No. 1008 differs somewhat in the blade from the usual 16th century type of the estoc, being lighter and more slender, the blade in all probability not belonging to the hilt.

1009. **Patron Box,** of russet steel, semicircular in section, the lid hinged at the side. It is decorated with a design of a conventional aster.

German, about 1590.

1010. **Sword,** blued hilt. Flattened cylindrical pommel, knuckle guard, drooping quillon, left-hand pas d'âne, with rectangular projection, and counter guard joining the bar in the centre. These are all of flattened oval section. Dec. with chiselled cockle shells. Wire-bound grip. The blade, 26¾ ins. long and 2¼ ins. wide, the edges are nearly parallel, doubly grooved down the centre. The top left side of the blade has a small semicircular groove to allow the passage of the first finger over the pas d'âne.

Italian (probably Venetian), about 1590.

1011. **Patron Box,** of russet steel, of nearly similar form, the lid hinged at the back. It contains a wooden lining with partitions for five charges. It is dec. with an embossed and chased design of masks and branches of acanthus leaves.

German, about 1600,

1012. **Boar Hunting Sword,** blued hilt. Facetted fig-shaped pommel, with an oblong aperture on the one side that has been inlaid in silver. The quillons straight and of oblong section. The grip long and covered with leather. Dec.: none. The blade, 39⅛ ins. long, is of oblong section within 17½ ins. of the point, where it becomes of flattened diamond-shaped section. There is an oblong aperture in the blade for a lateral projection as in **No 257.**

German, about 1510.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1013. Halberd, ridged spike, crescent axe blade, and drooping beak. Dec. with the Burgundian ragged staff and fire steel, etched on a black ground, the date 1593 and the initials E. E. above. On the other face, the same initials and date, and a crowned shield of arms surrounded by the collar of the Order of the Golden Fleece.

German, dated 1593.

1014. Left-hand Dagger. Flattened cylindrical pommel, drooping quillons, of flattened oval section, widening at the ends, single ring guard. Dec. with a chiselled design of horsemen in low relief. Wire-bound grip. The blade, 11¼ ins. long, with five strong ridges, grooved and pierced; the ricasso flat on the one side.

Italian, about 1600.

1015. Left-hand Dagger, blued hilt. Facetted oviform pommel, drooping quillons, of diamond-shaped section, ring guard. A triangular solid finger guard fastens on the top of the quillons, and is secured to the pommel by a screw. Dec. with engraving of conventional tulips. Cord-bound grip. The blade, 12⅛ ins. long, of diamond-shaped section, the facets slightly hollowed, bayonet fashion, short fluted ricasso, flattened on the one side.

French, about 1610.

1016. Main Gauche Dagger. Oviform pommel, straight spirally-fluted quillons, terminating in flattened rosette knobs. The knuckle guard is of trefoil shape, and of one piece with the quillons. Dec. with chiselling and piercing of exotic birds, spiral budding scrolls, etc. Wire-bound grip. The blade, 13¼ ins. long, of diamond-shaped section, grooved ricasso, plain on the one side.

Italian, probably Neapolitan, about 1650.

1017. Main Gauche Dagger. Flattened spherical pommel, straight spirally-fluted quillons, triangular knuckle guard of one piece with the quillons, roped edge. Dec. in two broad border bands, with chiselling and piercing of budding scrolls. Silver wire-bound grip. The blade, 13⅜ ins. long, back edged, partly serrated, grooved with a hollow channel pierced at regular distances.

Spanish, about 1650.

1018. Left-hand Dagger, entirely gilt hilt. Flattened cylindrical pommel, drooping quillons, of oval section, widening at the ends, single ring guard. Dec. with a chiselled interlaced design, rosettes, and beading. Copper wire-bound grip. The blade, 10¾ ins. long, of flattened diamond section, facetted ricasso.

German, about 1605.

1019. Bit. The two bars are shaped and have as ornaments panels pierced with tracery. The bar that passes through the mouth is composed of a U-shaped port centre, in the middle of which is hung a series of five loose pendants, and on either side of these, barrel-shaped revolving bands, spiral bars, rings, etc., forming together a port of the greatest strength and cruelty.

Spanish, about 1630.

1020. Backplate, slightly roped border. Dec. with vertical radiating bands, etched with trophies, etc., two raised circular medallion portraits between the shoulder blades.

North Italian, about 1600.

1021. Bit, of russet iron. It has strong S-shaped bars, joined at the bottom by two chains. The bar that passes through the mouth has a port and small pendant chains of great severity. The curb is formed of a chain five links thick. Dec. with pierced and chiselled spiral scrolls and flutings, a trefoil and branch ornament, crowned, is in place of the usual bosette.

Spanish, about 1640.

1022. Vamplate to a tilting lance from the same harness as the helmet and gauntlet **Nos. 1023 & 1024.**

Italian, about 1580.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1023. Heavy Closed Tilting Helmet. The skull piece has a low roped comb, at the base of which is attached a flattened plume holder. The visor is thick, and has

permanently rivetted to it a reinforcing plate extending over the front of the skull. The occularia are narrow and set back 1¾ ins. from the edge of the bevor, into which the vizor fits. The bevor on the right-hand side has a small trap door and an elaborate arrangement of staple fastenings, also two screw holes for the attachment of the mantean d'armes. The lower edge of the helmet finishes in a hollowed roping into which was fitted the top plate of the gorget. The surface is etched and gilt with vertical bands of flowing scrolls bordered by a toothed ornament. It still retains much of its quilted velvet lining.

Italian, about 1580.

1024. Right-hand Locking Gauntlet, with deep bell-shaped cuff, articulated metacarpal plates of two parts. Five fingerplates. Dec. with bands of deep scroll etching, gilt.

Italian, about 1560.

The peculiarity in this gauntlet is, that the plate which covers the finger tips is prolonged much beyond them, so that, when the lance or sword was grasped, this plate reached back to the inside of the cuff, to which it could be locked by a form of turning staple. It would be next to impossible to wrest a weapon from the grasp when the gauntlet was locked.

There is a gauntlet of similar character in the Hall of the Armourers' and Braziers' Company, in Coleman Street. It is the work of the armourer Jacobi. In the Tower of London is a gauntlet very like the above, and at Madrid a superb specimen, Fig. 44 of the Catalogue of 1898.

1025. Closed Helmet. The skull piece is made in two halves, and has a narrow comb. The chin piece opens down the side; the vizor is thick, and is pierced with two oblong apertures forming the occularia. The bevor is pierced on the left-hand side with S-shaped openings, and on the right-hand side are annular arrangements of holes for ventilation. Three deep gorget plates.

German, about 1635.

This helmet clearly points to the decadence of the armourer's craft. The skull has ceased to be forged from one plate, but is made in two halves and joined down the top of the comb. The form becomes enfeebled at the back, the vizor and bevor assume an ugly and stinted appearance, the gorget plates widen, and by degrees all beauty of outline disappears.

1026. Closed Helmet. The surface has been entirely gilt. The skull piece is made in two halves and joined down the top of the comb, which is narrow and roped. The chin piece opens down the side, and is in one with the gorget plates, as is the skull; the contour of the gorget plate is sunk and bordered by engraved roping. The visor has a wide aperture forming the occularium, and fits into the bevor, which is without piercings of any description. The upper edge of it finishes in a like manner to the contour of the gorget. Dec. with embossed and chased evenly disposed groups of tongues of flame.

French, about 1610–20.

From the collection of M: Félix Petitprêtre.

From the collection of the Count de Nieuwerkerke.

1027. Spur of iron, plated with silver. The neck, 4½ ins. long, of oval section; large eight-pointed rowel. The heel band is bent to an obtuse angle and ridged on the exterior.

Probably English, about 1440.

1028. Left-hand Stiletto and Scabbard. The hilt and mounts entirely blued; facetted, spherical pommel; drooping quillons of octagonal section, widening at the ends; single ring guard. Dec.: none. Wire-bound grip. The blade, 9¾ ins. long, of square-shaped section; stamped ornaments on the ricasso; wood sheath covered with leather; iron chape and ferrule.

German, about 1610.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1029. Dagger, russet hilt. Octagonal globular pommel, gilt copper cap at the top, flat riband quillons curving one towards the other; single ring guard. Dec.: none. Leather-covered grip with copper gilt ferrules. The blade, 10⅜ ins. long, of flattened diamond section; grooved ricasso. The scabbard of wood, covered with red velvet, and mounted with a deep ferrule and chape, of copper gilt, engraved with a female portrait bust and the nude figure of Fortune, strapwork borders, groups of fruit and flowers. There is a compartment for a knife at the side. Dated on one of the loops for suspension 1595.

German, dated 1595.

1030 & 1031. Pair of Spurs of iron, entirely plated with latten. The necks, 3¾ ins. long, are of flattened diamond section; open-work sixteen-pointed rowels. The heel band, 1¼ ins. wide, pierced and decorated with scale ornaments and zigzags.

Probably German, about 1470.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1032. Dagger, blackened hilt. Oviform pommel; straight flat quillons widening at the ends, and drooping shell guard. The whole hilt dec. with figures chiselled in relief. Wire-bound grip. The blade, 11½ ins. long, deeply ridged and pierced on either face. The ricasso smooth on the one side.

Italian, about 1620.

1033. Left-hand Dagger and Sheath. The hilt and mounts entirely blued. Oviform pommel, grooved round the centre; curved quillons of flattened section, widening at the ends; single ring guard. Dec. with engraved zig-zag ornaments. Spirally wire-bound grip. The blade, 11¼ ins. long, strongly ridged, many times grooved and pierced. The ricasso plain on the one side. Wood sheath covered with velvet, with ferrule and chape. The sheath has an aperture for a knife or pricker.

French, about 1610.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1034. Left-hand Dagger. The hilt entirely blued, facetted inverted fig-shaped pommel; strongly drooping quillons of octagonal section, widening at the ends; the end of the quillons and top of the pommel is finished with silver, engraved with scrolls. Single ring guard, containing a pierced brass shell. Copper wire-bound grip. The blade, 10½ ins. long, of diamond-shaped section, strong square-shaped ricasso. The scabbard of wood, covered with velvet, and mounted with locket and ferrule of silver, engraved with small scrolls, etc. It contains a steel brass-mounted pricker.

Italian, about 1610.

The sword, the companion to this dagger, is No. 1048.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1035. **Left-hand Dagger.** Globular pommel; drooping quillons of octagonal section and single ring guard. In the centre of the ring and ends to the quillons is a similar form to the pommel. Dec. with chiselled annular ornaments. Copper wire grip spirally bound. The blade, 11¼ ins. long, of flattened diamond-shaped section; grooved ricasso.

German, about 1610.

1036. **Dagger.** Russet hilt, facetted oviform pommel, straight quillons of flattened hexagonal section, widening slightly at the ends, and single ring guard. Dec. with a minute arabesque design, damascened with gold azziminia. Wire-bound grip. The blade, 7½ ins. long, strongly ridged on either face, grooved and pierced.

Probably Venetian, about 1610.

1037. **Dagger.** Russet hilt, small barrel-shaped pommel, drooping quillons, widening at the ends, of flattened section; single ring guard. Dec. with classical heads and scrolls incrusted in silver. Wire-bound grip. The blade, 8 ins. long, of diamond-shaped section; hexagonal ricasso.

Italian, about 1600–10.

1038. **Gunner's Stiletto.** The grip and pommel are in one, the former hexagonal, the latter square in section. They are hollow and form a receptacle for a small quantity of fine priming powder. The charge being the contents of the pommel, which was regulated, as in all powder flasks, by a shell-headed spring stop. The grip was filled by a circular hole, the covering of which is of brass and pierced with a grotesque mask. The quillons are straight, circular in section, and formed at either end as a spanner. Dec. with slight roped designs. The blade, 9½ ins. long, of square section, in iron sheath; roped corners; an appliqué ornament in brass at the top.

Probably German, 1660.

1039. **Left-hand Dagger and Sheath.** Blued mounts; flattened cylindrical pommel; diagonally-curved quillons of flattened section, single ring guard containing a pierced shell. The whole dec. with an engraved fur ornament

Fluted wire-bound grip. The blade, 9¾ ins. long, strongly ridged, grooved, and pierced; the ricasso plain on the one face; wood sheath covered with leather; chape and ferrule.

Italian, about 1610.

The rapier, the companion to this dagger, is the following No. 1040.

1040. Rapier. Blackened hilt; flattened cylindrical pommel; knuckle guard; diagonally-curved quillons, of oblong section; single bar and ring, containing a small pierced shell. Fluted wire-bound grip. The whole surface engraved with lines giving the appearance of fur. The blade, 36½ ins. long, of diamond section, very strongly grooved on either side, stiff and tapering. It is fitted with a wood scabbard, covered with black leather, and with ferrule engraved to match the hilt.

German, about 1610.

The dagger, the companion to this rapier, is No. 1039.

1041. Rapier. Hollow flattened oviform pommel, spirally-fluted knuckle guard, straight quillons, ending in flattened rosettes; cup guard, the edge strongly flanged, inner cup. The whole decorated with pierced and interlaced scrolls, masks, etc. Wire-bound grip, with spiral longitudinal bars. The blade, 43¾ ins. long, of diamond-shaped section, grooved near the hilt, and inscribed—

J·V·A·N·E·Z · D·E · T·O·L·L·E·D·O.

This rapier is of the Spanish type of about 1650, but there is little doubt that it is a modern fabrication. That the shell and pommel are castings is indicated by the soft woolly appearance of the work and the leaden colour of the metal.

1042. Rapier. Russet hilt. Flat oviform pommel, iron grip. Curved quillons, ending in flattened lobes. Pas d'âne, from the base of which on either side are two ring guards containing shells. Dec. with inlaid oval plaques of silver chased with equestrian figures; the groundwork chiselled with a conventional waved and worked design, bound with a riband inlaid with dots in silver; parts of the groundwork have been gilt. The shells are of

pierced octofoil design, a small copper plaque on the centre of each. The blade, 39¾ ins. long, of diamond-shaped section, slightly etched with scrolls, and with the inscription—

ME FECIT SOLINGEN

on either face.

Probably German, about 1620.

1043. Patron Box, of semicircular section, the cover hinged at the back. It is composed of wood, with partitions for five charges; entirely bound with iron. Dec. with an etched and gilt design of spiral scrolls, griffins, and monsters; the top embossed with a leaf ornament; a hook at the back for the attachment to the belt.

German (Saxon), about 1610.

1044. Halberd. See description **No. 93.**

1045. Patron Box, of russet iron, with a wooden lining; with partitions for four charges. Dec. with an embossed panel in front, with two equestrian figures of negroes; a lion's mask on the cover, which is hinged at the back.

German, about 1600.

1046. Duelling Rapier. Elongated oviform pommel; short, straight flattened quillons ending in knobs. Circular shell, of slight convex form. Dec. with chiselled and pierced strapwork panels, containing cornucopiæ, and quatrefoil piercings. Spiral wire-bound grip. The blade, 43½ ins. long, slender, of diamond-shaped section, flattening at the point for delivering the "Stramazzone" cut. Flattened hexagonal form, 10½ ins. from the hilt, etched with the following inscription—

NEC TEMERE NEC TIMIDE

(NEITHER RASHLY NOR TIMIDLY.)

PRO FIDE ET PATRIA

(FOR FAITH AND COUNTRY.)

PRO CHRISTO ET PATRIA

(FOR CHRIST AND COUNTRY.)

FIDE SED CVI VIDE,

(RELY, BUT BEWARE ON WHOM.)

and on two smaller panels—

PRO · ARIS · ET · FOCIS

(FOR ALTAR [FAITH] AND FIRESIDE [HOME].

SOLI · DEO · GLORIA.

(TO GOD ALONE BE GLORY.)

On the ricasso is stamped the king's head mark.

French, about 1635–45.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

To such an excessive length was this type of rapier often carried, that Le Sieur Wernesson de Liancourt writing in 1636 advises that in fights of long duration, the left hand should grasp the blade just *in front* of the hilt, in order to ease the strain on the right-hand wrist.

1047. Rapier. Flattened globular pommel. Knuckle bar and straight quillons of oval section; iron grip. Cup guard with strongly flanged border; pierced inner shell. The whole decorated with masks, pierced and chased; interlaced formal scrolls and flowers. The blade, 34 ins. long, of slender hexagonal section, grooved and inscribed—

PEDRO DEL MONTE IN TOLEDO.

This rapier is in the Italian or Spanish fashion of about 1650; but there is every reason to believe it is a modern fabrication, though the cup, etc. are not castings, as in No. 1041.

1048. Sword, blued hilt. Hemispherical facetted pommel, the upper portion of which is formed of silver, engraved with panels of scrolls. Knuckle guard, and drooping quillons of hexagonal section, with silver tipped ending, similar to the pommel, bar, large pas d'âne, and ring containing an engraved silver shell, pierced with two fleur-de-lys; wire-bound grip. The blade, 38¼ ins. long, ridged on either face, and having down the ridge a groove, etched and gilt, with a shield of arms: crown and the sun in splendour. The ricasso entirely gilt, etched with Saxon strapwork. The scabbard of wood, covered with black leather; openwork silver ferrule.

German, about 1610.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

The dagger, the companion to this, is No. 1035.

1049. Cantle and Burr Plates of a Saddle. The cantle is composed of three plates, the bordering turned inwards to a semicircular section. The surface is russet, and dec. with embossing, chasing, and gold azziminia damascening. The subjects are : On the centre plaque, the figure of Neptune ; on the side plaques, Mermen combating with sea monsters. The burr is of one plate similarly worked with the figure of Neptune seated in a car, drawn by sea horses, accompanied by Mermen blowing conch shells. The plaques are mounted on a modern wooden saddle, covered with velvet.

Italian (Milanese work), about 1560.

1050. Rapier. Large, hollow, oviform pommel, knuckle bar, straight quillons, and two bars, the ends of the quillons and centre of the knuckle bar and bars have hollow oviform formations, similar to the pommel. The whole of these are elaborately chiselled and pierced with figures combating, in strapwork panels. The quillons, bars, etc. engraved with interlaced ornaments. Wire-bound grip. The blade, 43½ ins. long, of flattened diamond section.

Italian, about 1605.

1051. Rapier. The pommel hollow, and of moulded oviform shape, straight quillons, of diamond-shaped section, a bar on either side, and inner ring of pear-shaped form containing a pierced shell. The pommel is decorated with pierced C-shaped scrolls supporting alternate cockle shells and daisies, a similar ornament, but somewhat modified, is twice repeated on the quillons, bars, etc. The grip is of copper wire, spirally bound with small chains, but of later date to the hilt. The blade, 36⅞ ins. long, strongly ridged and doubly fluted on either face, inscribed on the ricasso—

FEDRICO PICININO.

Italian, about 1610.

1052. Main Gauche Dagger. Spherical spirally-fluted pommel ; straight spirally-fluted quillons, terminating in flattened circular ends. In one with the quillons is the triangular knuckle guard with a plain polished surface, the edges of which are strongly flanged, and dec. with a

chiselled and pierced design of budding scrolls. Wire-bound grip. The blade, 17¼ ins long, of flattened diamond section, with wide ricasso, in which are pierced two circular holes, acting as sword breakers. Dec. with a cross in punched annular work.

Spanish, about 1645–55.

1053. Sword. Flat fan-shaped pommel, curved quillons, of flattened section, ending in masks which have flat radiating head-dresses, single ring, and pas d'âne on the left-hand side. Dec. with roughly chiselled nude figures, etc. Wire-bound grip. The blade, 38¼ ins. long, 1¾ ins. wide at the hilt, grooved the whole length, trebly grooved at the hilt.

Italian, about 1610.

1054. Circular Rondache. Slightly convex section, the border finished by a roping, the contour followed by a row of brass-headed rivets, originally intended to secure the padded lining; 23¼ ins. diam.; the present surface is brightened steel. Dec. with embossing and bold chasing, with the subject of the Judgement of Paris. On the left is seated Paris, his right hand extended offering the apple; in the left hand he negligently holds his shepherd's staff, a dog is seated by his side, cattle are grazing in a small wood in the middle distance. On the further side of Paris is the figure of Mercury. Juno, Minerva, and Venus are grouped in the centre of the composition. Juno and Venus are draped, the latter is holding out her left hand to receive the tendered apple; at her feet stands Cupid, and in the air, above her head, a second figure of Cupid flies to crown her with laurels. Minerva, standing with her back towards the others, is undraped, and holds her drapery in her extended arms. Low hills and the walls and roofs of a town in the distance. In the foreground, across which runs a narrow bridged stream, are littered various arms and armour.

North Italian work, about 1560.

1055. Sword. Flattened cylindrical pommel, strongly drooping quillons of oval section, widening at the ends, single ring guard. Dec.: none. Wooden grip, covered with velvet,

and laced with silver wire. The blade, 38¾ ins. long, 1¾ ins. wide at the hilt, of flattened diamond section, tapering to a point, and stamped—

CAINO.

Probably German, 1570–1600.

1056. **Main Gauche Dagger.** Flattened spherical pommel, straight quillons of circular section, widening at the ends, and in one with them is the triangular knuckle plate, the edges turned outwards to a semicircular section. Dec.: none. Wire-bound grip. The blade, 15¼ ins. long, partly back edged, and of flattened diamond-shaped section at the point. The ricasso ornamented with annular stamping.

Italian or Spanish, about 1660.

1057. **Burgonet.** The skull piece is hemispherical, and has a low comb, from the same piece is formed the pointed umbril. Large hinged ear pieces of three plates, pierced above the ears with a circular gadrooned and embossed ornament. Rivetted to the back of the skull is a pointed tail piece. The whole surface of the skull is dec. with embossed bands of scale ornaments, fluting, and corrugating, above the umbril. Partly gilt. Above the forehead is rivetted an arch-shaped plate, through which passed the nazal guard (now missing), the position of which was secured by a screw.

German, about 1630–40.

The tail piece and the two lowest plates of the ear pieces are modern restorations.

1058. **Closed Helmet.** The skull piece is made in two halves, and joined down the top of the comb, which finishes in a projection on which is fixed a spirally-fluted oviform lobe; from the base of this radiates the fluted and incised lines on the skull. The chin piece opens down the side. The visor is pierced with two oblong apertures, forming the occularia. Bevor without apertures, but profusely studded with brass-headed rivets; double deep gorget plates; a pierced tube plume holder at the back.

Probably French, about 1640.

The surface on this helmet is much corroded with rust, the present colour is russet brown. The gorget plates are modern restorations.

1059. Gilt Bronze Spur. The neck is short and wide, and has a large four-pointed rowel. The heel band is V-shaped and comes to an acute point over the neck. Dec. with simple Gothic mouldings.

Probably English, about 1400–50.

1060 & 1061. Pair of Spurs, with short upcurved necks, and seven-pointed star-shaped rowel. The heel bands are formed of alternate ovals and radiating rosettes, tapering towards the buckles, which remain complete on either spur. Dec. with remains of a design in gold azziminia.

Probably French, about 1620–30.

1062 & 1063. Pair of Spurs. The necks curve upwards. The rowels are large, and of five-pointed star form; both the heel bands and necks are chiselled and pierced with an open work design. The buckles remain intact on both spurs.

French, about 1660–70.

1064. Left-hand Dagger. The hilt has been entirely gilt; flattened hexagonal pommel, straight quillons, of flattened section, widening at the ends, single ring guard. Dec. with engraved arabesques. Copper wire-bound grip. The blade, 10⅜ ins. long, deeply grooved on either face, fluted and pierced. The ricasso is plain on the one side.

French, about 1600.

1065. Left-hand Stiletto. Blued hilt, globular pommel, with a turned ornament at the top; curved quillons, of circular section, ending in small turned vase-shaped knobs, solid circular shell, drooping over the blade. Dec.: none. Silver wire-bound grip. The blade, 9⅜ ins. long, of flattened diamond-shaped section, etched and gilt with birds and scrolls.

French, about 1620.

1066. Stiletto, entirely of steel; mushroom-shaped openwork pommel and quillons. Dec. with a pierced and chiselled design of flowering scrolls; turned grip, chiselled with acanthus leaves. The blade, 8½ ins. long, of flattened

diamond-shaped section, with three grooves out of each face; turned ornaments near the hilt.

Italian, about 1640.

1067. Stiletto. Entirely of steel, acorn-shaped pommel and quillons. Dec. with spiral scrolls, chiselled in low relief. The same ornamentation is in the centre of the grip. The blade, 8⅝ ins. long, of triangular section; turned ornaments at the hilt.

Italian, about 1650.

1068. Knife. The hilt is of ivory, carved to the form of a caryatid female bust, the nipples inlaid in coral. The blade, 9⅛ ins. long, partly back edged, the tang widens and fits into a narrow V-shaped opening in the ivory grip, and is held in position by three rivets.

Probably Spanish, about 1640.

1069. Left-hand Dagger. Blued hilt, oviform pommel, curved quillons, of octagonal section, and single ring guard. At the end of quillons and centre of the ring is a similar form to the pommel. Copper wire-bound grip. Dec.: none. The blade, 11 ins. long, strongly ridged, grooved, and pierced, and with waved edge.

Italian, about 1610.

1070. Rapier, blackened hilt. The pommel is formed as the head of a negro. Knuckle guard, curved quillons, and two bars of flattened hexagonal section; the quillon and knuckle bar like the pommel terminate in negroes' heads, and in the centre of the bars, etc., are medallions with a similar device repeated in low relief. Dec. with silver inlay on the fillets round the negroes' heads, earrings, and collar. Wire-bound grip. The blade, 36⅛ ins. long, of flattened hexagonal section, etched with scrolls, and the inscription VIVE LE ROI.

(LONG LIVE THE KING.)

The hilt is Italian, about 1600.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1071. Rapier, blued hilt. Fluted inverted cone-shaped pommel, knuckle guard, finishing at the top in an outward spiral curl, straight quillons of octagonal section ending in lobes; a ring at either side, solid fluted shells, joined at the top to the rings. As additional defence to the hand is a counter bar on either side, running parallel with the ring and joining the top of the knuckle guard; this bar is joined to the ring by two short transverse bars. Dec. with knotted ornaments and gilding in the interior. The grip of wood, covered with fish skin. The blade, 42½ ins. long, of flattened hexagonal section, trebly grooved at the hilt, and inscribed on either face, CLEMENS KOLLER. The ricasso retains its original leather covering. In wooden scabbard, covered with tooled black leather, openwork iron ferrule.

German, about 1625.

This rapier is interesting on account of the unusually complicated counter guards, and also by reason of its fresh and pristine condition and completeness. It can have altered very little in appearance since it was in use, some 270 years ago.

1072. Rapier, russet hilt. Oviform pommel, knuckle guard, straight quillons, of oval section, and bar containing a pierced gilt shell. Dec. with fine scroll arabesques in gold and silver azziminia damascening, gilt interior surfaces; wire-bound grip. The blade, 41½ ins. long, of flattened hexagonal section, slightly grooved at the hilt and inlaid with the wolf mark in copper.

North Italian, about 1600.

1073. Halberd. See description **No. 93.**

1074. Rapier. Globular pommel, knuckle guard of hexagonal section, straight quillons, ending in knobs; bar and ring. The whole hilt chiselled with zig-zag flutings. Wire-bound grip. The blade, 38¼ ins. long, slender, flattened hexagonal section at the hilt, tapering to flattened diamond section at the point, etched with scrolls at the hilt, and the inscription

DEUS PRO NOBIS · QUIS · CONTRA NOS, 1627,

(GOD IS FOR US, WHO IS AGAINST US.)

and on the other face

· · · · DOMIN · UICTORTIT DEO, 1626.

Italian, dated 1627.

975. **Rapier,** blackened hilt. Faceted pear-shaped pommel, diagonally curved quillons, widening to riband ends; single bar on either side, and oval shells; chiselled and pierced with the double-headed eagle in a circular panel on a groundwork of scrolls. On either side, and rivetted to the pas d'âne, are triangular pierced plates filling the side openings between the two shells, together forming a complete cup guard. The pommel, etc. dec. with roughly engraved scrolls. Wire-bound grip. The blade, 41¼ ins. long, of flattened hexagonal section, doubly grooved at the hilt, and inscribed ANDREA FERARA, four times repeated.

Probably Spanish, about 1620.

976. **Rapier,** blackened hilt. Oviform faceted pommel, knuckle guard and straight quillons of circular section, and single bars containing two large shells composed of sixteen narrow horizontal bars joined down the centre. Wire-bound grip. The blade, 43 ins. long, of flattened hexagonal section, and grooved.

Spanish, about 1630.

977. **War Saddle.** The cantle and burr plates of steel, with roped borders, inside which is a sunk band, finely etched and dec. with a running design of scrolls, flowers, and buds. The cantle is of three plates, together of inverted V-form. The burr is of two plates, the top, at the sides, coming far round and protecting the buttock of the rider when seated in the saddle. The framework and velvet padding of the saddle is modern work.

German, about 1560.

978. **Closed Helmet.** The skull piece is made in two halves and joined down the top of the comb, which is high, narrow, and roped. The chin piece opens down the side. The vizor has a wide occularium and fits into the bevor, which is without piercing for ventilation. Double gorget plates, the bottom plate in front is missing. The whole surface is dec. with a boldly etched design of flowing scrolls in bands, introducing figures and a monogram formed of the letters—

C·B·T·N·M·T R·C (?)

the narrow bands are etched with flowing scrolls.

Italian, about 1620.

1079. Chanfron, with hinged crinet attached. The side or cheek pieces are of two plates and permanently rivetted on, as are the ear pieces. The edges have that peculiar roping or embossing, seen in the bordering on the demi suit **No. 908,** indeed the whole ornament of the sunk and etched bands so much resembles that of the suit, it might belong but for the little alteration of the scroll work in the etching. To the chanfron in front is rivetted a cone-shaped plume holder of brass, and below that a shield engraved with arms.

German, about 1530.

Probably the work of Sigismund Wolf, armourer of Landshut, 1531, see suit No. 908.

1080. Half Suit of Armour, with slightly roped borders, and studded with brass-headed rivets. The whole surface dec. with vertical bands and bordering, etched with an egg and tongue ornament, bordered on either side by a close row of crescents. On small kite-shaped panels upon the coudes are allegorical female figures of Fortitude and Equality.

Italian, about 1580.

Consisting of—

Cabasset, with pear-shaped skull and flat brim. Around the base of the skull are a row of rosette-headed brass rivets for the attachment of the lining strap.

Gorget of three plates.

Breastplate of a peascod form, laminated gussets.

Backplate.

Tace of one plate.

Tassets of twelve narrow plates.

Pauldrons of seven plates.

Rere and Vam Braces.

Coudes.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1081. Circular Rondache, en suite with the half suit **No. 1080,** convex centre, armed with a spike.

Roped borders, studded with copper-headed rivets. Dec. with six deeply etched radiating bands and border of an egg and tongue ornament, having six kite-shaped panels between containing classical figures. 22 ins. diameter.

Italian, about 1580.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1082. **Complete Gorget,** composed of two deep plates. The borders turned under to a semicircular section, the contour followed by a row of flat-headed rivets. Dec. with an etched and partly gilt ornament on a blackened ground. In front is the figure of Christ crucified, on either side of which composition is a large scroll of budding acanthus foliage.

French, about 1620.

This, like the gorgets Nos. 440 and 441 in gallery 6, was intended to be worn with the buff coat only.

1083. **Burgonet,** with hinged ear pieces of russeted surface. The skull piece is made in two halves and joined down the top of the comb, which is high and flat, the borders are sunk and slightly roped, pointed umbril and neck guard of separate plates. The whole helmet is curiously decorated with narrow bands of galon appliqué with rivets, the heads of which are of brass and shaped to a six-pointed star.

German, about 1600.

The bands of appliqué galon ornament are a modern addition, as is the neck guard.

1084. **Stiletto,** the hilt gilt. Faceted globular pommel, straight quillons of octagonal section, single ring guard. Dec.: none. Copper wire-bound grip. The blade, 6½ ins. long, of diamond-shaped section; moulded ornament at the hilt.

German, about 1610.

1085. **Left-hand Dagger,** blued hilt and scabbard mounts. Hexagonal pommel, drooping quillons, of oblong section, curving slightly forward, single ring guard. Dec. with

strapwork panels of fruit and flowers, chiselled in low relief. Copper wire-bound grip. The blade 10¾ ins. long, of flattened octagonal section, strongly grooved and pierced on either face; trebly grooved and pierced the ricasso, etched and gilt with small scrolls. The scabbard, of wood, covered with linen, with compartment for a small knife or pricker (now missing). The chape and ferrule similarly decorated to the hilt.

French, about 1600.

This is a well-made weapon, decorated with taste, and is in fine preservation.

1086. Left-hand Dagger. Spherical pommel, quillons curving one towards the other, widening at the ends and of oval section, drooping pas d'âne, single ring guard containing a pierced shell. Dec.: none. Copper wire-bound grip. The blade, 8⅛ ins. long, springing into three parts on releasing a spring on the inside of the ricasso.

German, about 1620.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate xcii., Fig. 5.

1087. Dagger, blackened hilt. Faceted oviform pommel, straight octagonal quillons, swelling at the ends. Dec.: none. Wire-bound grip. The blade, 10½ ins. long, of diamond-shaped section, strong ricasso. The scabbard, of wood, covered with black leather, with a partition for a small knife; blued iron ferrule and chape.

German, about 1610.

From the collection of M: E Juste.

From the collection of the Count de Nieuwerkerke.

1088. Sword Breaker, intended to be used as a dagger. Octagonal oviform pommel, curved quillons, of octagonal section, and single ring guard. Dec.: none. Wire-bound grip. The blade, 14½ ins. long, 2¾ ins. wide, slightly curved, a cutting edge on the inside, the reverse edge has fifteen oblong apertures (2 ins.

long), in which a blade could be caught but not withdrawn, on account of a small hinged triangular plate at the top of each, which gives one way only.

Probably German, about 1610.

This weapon is purely fanciful, as are the daggers with the spring opening blades. They may have been the hobby of some particular fencer.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate e., Fig. 6.

1089. **Left-hand Dagger,** russet hilt. Fluted oviform pommel, drooping quillons, of hexagonal section, and single ring guard. Dec. with small trophies of arms, arabesque scrolls, etc., damascened in gold azziminia. Wire-bound grip. The blade, 14¾ ins. long, trebly grooved down either face; the ricasso on the one face slightly flattened.

North Italian, about 1590.

1090. **Dagger.** The pommel and grip of ivory; flat disc pommel carved with a rosette in low relief. The grip tapers towards blade. The quillons or shell guard missing. The blade, 10¼ ins. long, flat on one face, ridged on the reverse, etched with scrolls, gilt.

The blade about 1520.

The nationality and even the date of this piece must remain uncertain, as the blade and hilt do not belong and are of different periods.

1091. **Dagger,** russet hilt. Globular pommel, drooping quillons, of flattened section, widening at the ends, single ring guard. Dec. with rosettes and braided ornaments incrusted in silver; wire-bound grip. The blade, 6¾ ins. long, strongly ridged, fluted, and pierced; the ricasso plain on the one face.

Italian, about 1600.

1092. **Dagger.** Oviform pommel, drooping quillons, of flattened section, widening at the ends, single ring guard. Dec. with small monsters, trophies of arms, and candelabra,

inlaid in gold on a groundwork plated with silver and stamped with annular ornaments; fluted silver wire bound grip. The blade, 7⅛ ins. long, of flattened diamond section, each face slightly grooved and entirely etched with a flowing scroll pattern; leather-covered scabbard. The chape similarly decorated to the hilt, but introducing the letter S.

Italian, about 1590.

1093 & 1094. Pair of Spurs. The necks are short and divided into three branches, the centre arm of which is armed with a large pierced rowel, of hexagonal shape, pierced and with heart-shaped projections; the two smaller arms have pierced eight-pointed rowels. The heel bands, fluted and pierced with heart-shaped ornaments. Attached on either side are large pierced buckles.

Spanish or Mexican, about 1680–1700.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

The uselessness of these spurs is very apparent, the great rowels and buckles being merely for the gratification of a fashion that grew to an exaggerated form in the 2nd half of the 17th century. A pair of spurs even more absurd in fashion is in the Victoria and Albert Museum; they are each armed with eight rowels.

1095 & 1096. Pair of Iron Spurs, plated with latten. The necks 7½ ins. long and of diamond-shaped section. Six-pointed star rowels. The heel bands are wide, of inverted V-shaped form, strongly pointed at the top. Dec. with a slight raised ridge of roping. The spurs have the buckles and eyelets attached.

French?, about 1460–80.

The great length of the necks of these spurs, also more particularly on those of the equestrian suit No. 564, is accounted for, partly, by the fashion prevailing in the latter half of the 15th century, and partly that they were required to penetrate the loose flanchards and hangings with which the war and tournament horses were caparisoned.

1097. Small Spontoon or Partisan. Ridged blade, with treble curved projections at the base, facetted haft socket,

with a lateral projection at right angles curving upwards. Dec. with two engraved coats of arms on a groundwork of scrolls partly gilt.

French, about 1650.

1098. **Cap-à-pie Suit of Armour.** The borders slightly roped, the contour of the bordering followed by brass-headed rivets.

German (Augsberg), about 1590.

Consisting of—

Closed Helmet. The skull piece is of fine keel form, the chin piece opens down the front, deep thick visor pierced with two narrow apertures forming the occularia and fitting into the bever, which is pierced with twelve oblong slits for ventilation on the right-hand side only. The lower edge of the helmet is hollowed to a groove, in which fits the top plate of the gorget.

Gorget, of five plates.

Breastplate, of peascod form, with roped turnover and roped laminated gussets; a folding lance rest on the right-hand side.

Tace, of one plate.

Tassets, of five plates.

Backplate, secured under the arms to the breast-plate by a pierced steel strap, pin, and staple.

Full Pauldrons. The left is composed of six plates, the right of the same number of plates, but hollowed to give freer play to the sword arm.

Rere and Vam Braces.

Coudes.

Gauntlets. The right is of the usual fingered type, but the left is of mitten form with a cylindrical thick cuff incised with lines.

Cuisses, of four plates, detachable in the centre.

Genouillères, of five plates, an almost circular plate protecting the outside bend of the knee.

Shell Jambs.

This suit, like No. 1119, is without sollerets, it much resembles it in form, and both bear the Augsburg guild mark.

1099. Small Halberd, with russet head. Small crescent axe blade pierced and supported on the back of a griffin the drooping beak is of similar design, spike of flattened diamond-shaped section, circular haft socket, with a lateral projection formed as a bird's neck and beak. Dec. with a boldly-engraved scroll, etc.

German, about 1630–40.

1100. Rapier. Oviform pommel, knuckle guard, diagonally curved quillons of oval section, widening to a riband form at the ends, double bars, containing on each side a circular pierced shell. Dec. with trefoils and scrolls in low relief on the pommel, the same ornament engraved on the bars, etc., and in the centre of the shell; wire-bound grip. The blade, 42 ins. long, of flattened hexagonal section, grooved, and inscribed on either face—

TOMAS AIALA.

Probably French, about 1620.

1101. Halberd. See description **No. 893.**

1102. Halberd. See description **No. 893.**

1103. Stiletto, entirely of steel. Egg-shaped pommel and ends to the quillons; pilaster grip. The blade, 9 ins. long, of triangular-shaped section, etched with a male and female figure in the costume of about 1610; on the flat face is engraved a measure with numerals, said to be used in determining the calibre of a cannon.

Italian, about 1620.

1104. Left-hand Dagger. Hexagonal conical pommel. The quillons take the form of drooping ribands, widening at the ends and issuing from a flattened block. Dec. with fleur-de-lys like objects in low relief; wire-bound grip. The blade, 10¾ ins. long, deeply grooved and pierced on either face. The ricasso plain on the one face.

Italian, about 1590.

1105. Left-hand Dagger, blued hilt. Faceted conical pommel, double drooping quillons of hexagonal section, single ring guard, and fluted upturned shell. Dec.: none

Wire-bound grip. The blade, 11¼ ins. long, of flattened diamond-shaped section. The ricasso flattened on the one side; wood scabbard covered with black leather, chape, and ferrule.

German, about 1625.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

1106. **Plug Bayonet.** The grip is of turned horn and tapers towards the pommel in order to fit into the muzzle of the gun; the quillons are straight, short, and turned, circular in section. The blade, 13 ins. long, of flattened hexagonal section; by drawing upwards a button, the blade springs open in three parts, in the manner of the daggers **Nos. 873, 1086, & 1108.** It is dec. with etched scrolls and buds. The scabbard of parchment, tooled with chequered designs, a separate partition at the side for a small knife.

Probably French, about 1660.

The bayonet, derived from the name of the town Bayonne, in France, where it is supposed to have been invented, came into general notice about the year 1638, although first used in the 16th century. They then were of the form of this specimen, and fitted *into* the barrel of the gun. This necessitated their removal from the barrel at each time of firing, so that, towards the latter end of the 18th century, a ring was added, to slip *over* the barrel, as in the present regulation sword-bayonet, and so in no way interfere with the discharge of the gun.

1107. **Main Gauche Dagger.** Oviform pommel, straight spirally-fluted quillons terminating in flattened knobs, triangular knuckle guard, the borders pierced with an escalloped design, and dec. with a chiselling in low relief, of a stag, a hound, a hare, and a boar on the border, formal flowers and scrolls in the centre; the groundwork has been gilt; wire-bound grip. The blade, 16½ ins. long, partly back edged, the point of flattened diamond section; the ricasso, 1⅛ ins. wide, with two circular piercings acting as sword breakers.

Spanish, about 1660.

1108. **Left-hand Dagger,** blued hilt. Oviform pommel, strongly drooping quillons of circular section widening

at the ends, single ring guard. Dec.: none. Copper wire-bound grip. The blade, 12⅞ ins. long, of flattened hexagonal section; by drawing upward a small bolt on the ricasso, the blade divides into three parts, as in Nos. 903, 1086, & 1106. On the ricasso, etched and gilt is the crown and shield of arms of France, encircled with the collar of the St. Esprit. The scabbard of thin wood covered with brown leather, incised with lines, iron chape, and pierced ferrule.

French, about 1620.

1110. **Dagger.** The pommel is of fleur-de-lys shaped form, small drooping quillons ending in spirally fluted knobs. Dec.: none. Horn grip of hexagonal section narrowing to fit the base of the pommel. The blade, 12½ ins. long, of diamond section, back edged and grooved 2⅞ ins. from the hilt.

Probably German, about 1530.

1110a. **Left-hand Dagger,** blackened hilt. Facetted cylindrical pommel, drooping quillons of hexagonal section, single knuckle ring. Dec.: none. Wood grip, covered with leather. The blade, 11 ins. long, strongly ridged, grooved, and pierced. The ricasso flattened on the one side.

German, about 1610.

1111. **Stiletto,** of delicate form. Entirely of steel, the grip and pommel are in one; faceted oviform pommel; pilaster grip. The quillons, straight and hexagonal in section, widening slightly at the ends; single ring guard. The blade, 7¾ ins. long, of diamond section, the top edges slightly notched. The ricasso square.

Italian, about 1620.

1112 & 1113. **Pair of Bronze-gilt Stirrups.** Arch-shaped outline, from a side view they widen towards the treads, which are composed of oval rings containing three bars. The buckle above is behind a shell-shaped plate. Dec. with fluting roughly engraved with arrangements of formal leaves.

German, about 1570.

1114. Triangular Wooden Priming Flask, on one side of which is attached a leather bullet wallet. It is mounted with blackened iron, with double spring stopper. Dec.: none.

German, about 1610.

1115 & 1116. Pair of Spurs, of brass or latten. The necks are short and have large rowel 3⅜ ins. diameter, radiating with narrow flutings from the centre. The heel band is of inverted V-shape form and pointed above the neck.

It is impossible to assign them to any particular European country, but spurs very similar to these appear in the English effigies about 1390-1420.

1117. Rapier, blued hilt. Fish tail shaped pommel, knuckle guard, and quillon of triangular section, widening at the ends and pierced with a circular hole, single bar, pas d'âne, from the base of which bend upwards two counter guards, ending in a similar fashion to the quillons; between them at the base is a small pierced shell. Dec.: none. Brass wire-bound grip. The blade, 37⅛ ins. long, flattened hexagonal section, doubly grooved, and inscribed on each face—

PETTHERRR
WIRSBERCH

German, about 1610.

1118. Rapier, russet and gold hilt. Inverted cone shaped gadrooned pommel, knuckle guard, and curved quillons, spirally fluted, and ending in conventional dolphin heads, single bar and pas d'âne, from the left side of which springs an upcurved counter guard. Dec. with chiselled dolphins' heads and spiral flutings. The blade, 28½ ins. long, was formerly about 11 ins. longer, of flattened diamond-shaped section, within 2½ ins. of the ricasso, where it becomes of flattened lozenge section, gilt, and engraved with figures in the costume of about 1625, and the inscription—

SOLIDA
KORASAI
ME FECIT
Pasagi

Spanish, about 1625–30.

From the collection of Sir Samuel Rush Meyrick, F.S.A. of

Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton F.S.A., Vol. I., Plate lxx., No. 6.

1119. Cap-à-pie Suit of Armour. The borders slightly roped, the contour of the bordering followed by brass-headed rivets. Dec.: none.

German (Augsburg), about 1590.

Consisting of—

Closed Helmet. The skull piece has a high-roped comb, chin piece opening down the side, deep thick visor reinforcing the front of the skull, pierced with two narrow slits forming the occularia and fitting into the bevor, which is pierced with 29 holes for ventilation on the right-hand side only; it is held down by spring catches, and, when raised, is supported by a hinged staple. Triple gorget plates.

Gorget, of four plates.

Breastplate, of peascod form, with roped turnover and roped laminated gussets. A folding lance rest on the right-hand side.

Taces, of two plates.

Tassets, of four plates.

Backplate, secured under the arms to the breastplate by a pierced steel strap; pin and staple.

Full Pauldrons. The left is composed of six plates. The right of the same number of plates, but hollowed to give freer play to the sword arm.

Rere and Vam Braces.

Coudes.

Fingered Gauntlets, with pointed cuffs.

Cuisses, of four plates, detachable in the centre.

Genouillères, of five plates, a circular plate protecting the outside bend of the knee.

Shell Jambs.

The suit is without sollerets, and the feet were probably protected by mail or guarded stirrups.

The mark of the city of Augsburg is several times repeated on the suit.

1120. **Hand and Half Sword or Espadon,** blued hilt. Fig-shaped pommel, straight quillons of circular section, and ring guard on either side. Dec.: none. Wire-bound grip. The blade, 46 ins. long, of flattened hexagonal section, grooved on the ricasso, incised with lines, and inscribed—

IN TE DOMINE SPERAVIT.

Probably Spanish, about 1540.

1121. **Estoc or Foining Sword.** Flattened spherical pommel, diagonally curved quillons of circular section, ending in a similar formation to the pommel. Dec. with three chiselled cockle shells on the quillon ends and pommel. The grip is shaped and is of wood covered with black leather. The blade, 39½ ins. long, and of strong bayonet section.

German, about 1510.

From the collection of M: E. Meyer.

From the collection of the Count de Nieuwerkerke.

1122. **Cabasset.** Pear-shaped skull piece, narrow straight brim, bordered by a roping. Around the base of the skull is a row of brass rosette-headed rivets, for the attachment of the lining strap. Dec. with vertical bands and bordering, etched and gilt with oval medallions of classical emblematical figures on a groundwork of interlaced knotted ornaments. Brass shield-shaped plume holder.

Spanish, about 1590.

1123. **Cabasset,** with pear-shaped skull piece and slightly sloping brim. Around the base of the skull is a row of brass-headed rivets for securing the lining straps. Dec. with vertical bands and bordering etched with trophies of arms, etc. Brass shield-shaped plume holder.

Spanish, about 1610.

1124. **Cabasset Morion.** Pear-shaped skull piece ending in a small solid stalk; the brim curved, drooping and finished by being turned under to a semicircular section. A row of rivets with brass rosette-headed washers are round the

base of the skull for the attachment of the lining stra
Dec. with six etched vertical bands of an interlac
knotted design.

Spanish, about 1600.

1125. Half Suit of Armour, slightly roped border followe
by a row of brass-headed rivets. Dec. with vertic
bands and bordering, etched with trophies of arms, et
and circular medallion portraits in the usual manner
the demi-suits of the last years of the 16th century.

Italian, about 1580–90.

Consisting of—

Closed Helmet. The skull piece has a corded comb
the cheek piece opens down the side; large vizo
with two oblong apertures forming the occularia
narrow bevor with an annular arrangement o
piercings on the right-hand side for breathin
purposes; three gorget plates attached.

Gorget, of three plates.

Breastplate, of peascod form, roped and laminate
gussets, and in one with the tace.

Backplate.

Tassets, of six plates, with rounded ends.

Pauldrons, of eight plates, differing slightly in
form, the right more hollowed in the third plat
to give freer movement to the sword arm.

Rere and Vam Braces.

Coudes.

Fingered Gauntlets, with bell-shaped cuffs. The
fingers now wanting.

1126 & 1127. Pair of Flint-lock Pistols. Walnut wood
stocks, carved with scrolls in low relief, mounted with
butt, trigger, and ramrod guard of gun metal. Blued
barrel, with a flattened facet on the top inlaid with the
name I · ANDREAS · KUCHENREUTER, and
scrolls in silver. The lock plates engraved with the name
I · CHRI · KUCHENREITER. Adjustable back
sight.

German, about 1740.

1128 & 1129. Pair of Flint-lock Pistols. Walnut wood stocks, profusely inlaid with alternate small oval buttons of stained ivory and studs, with quatrefoil-shaped heads of gold. The stocks are further enriched with scrolls in silver gilt, and at the top of the stocks, oval shields appliqué with an elaborate cipher monogram in gold. The lock plates, pommel cups, trigger guards, ramrod sockets, and lock plaques are of steel finely chiselled in low relief and decorated with small deer-hunting subjects, the groundwork gilt. The barrels, which are of darkly-blued steel, are chiselled in a similar manner with an oval portrait bust of the EMPEROR AUGUSTUS of Saxony, festoons of flowers and masks above, the arms of Saxony and monogram below plaqué in gold, stags' heads and steel ornaments below ; the whole groundwork is gilt.

German, about 1640.

1130 & 1131. Pair of Wheel-lock Pistols. The stocks of snake wood, inlaid with narrow bands, and two plaques at the base of the barrel in polished deer's horn, engraved with flowing scrolls and portrait busts in the costume of about 1630. The pommels are covered with oval plaques of copper gilt, with the figure of Orpheus and lions' masks in low relief. The barrels are of bright steel, octagonal in section, and engraved with a design of scroll foliage, gilt. The lock plates, with the wheel on the outside, are similarly decorated.

Flemish, about 1635–40.

1132 & 1133. Pair of Wheel-lock Pistols. The stocks of walnut wood. The pommels carved as dogs' heads, the base of the ramrod socket carved in low relief with a trophy of Romanesque armour. The dogs' collars are formed as bands of silver stamped with birds, stags, and foliage. Barrel of circular section. The lock plates have the wheels on the outside, and are engraved with tulips ; the hammers are slightly pierced with scrolls.

German, about 1650.

1134. Wheel-lock Sporting Rifle. The stock of walnut wood, carved in low relief with panels of deer-hunting subjects, and mounted with polished and engraved stag's horn. The barrel of octagonal section, engraved with the name

ADAM SCHNEPZ? and inlaid with an armourer's mark in brass; adjustable back sight. The lock plate large, and having the wheel on the outside, the pyrites holder chiselled to a pilaster form; hair trigger.

German, about 1670.

1135. Wheel-lock Gun. The stock, of Italian walnut, entirely carved in low relief; on the butt is an oval panel with the allegorical figure of Mars in a chariot drawn by two horses. A shield of arms, on the reverse side of the lock, and beyond that a narrow panel with figures duelling in a wood. At the base of the butt is the date 1550, but without doubt the numbers have been tampered with and altered from the original form of 1660, which about corresponds with the costume of the figures duelling. The barrel of octagonal section. The lock plate with the wheel on the outside; hair trigger.

German, about 1660.

136. Wheel-lock Gun. The stock is almost entirely covered with small interlaced spiral scrolls of engraved and polished stag's horn, intercepted here and there with figures of elephants, camels, other animals, and birds. Below the barrel is a continuous plaque engraved with the allegorical female figure of Fortune, and beyond that small hunting scenes. On the sliding cover of the small pyrites box, which nearly all wheel-lock guns have, is engraved the figure of a soldier in the costume of about 1590–1610 carrying a banner. On the plaque at the bottom of the stock is a kneeling soldier in similar costume, holding an arquebus. The barrel is hexagonal at the base, but widens to a flattened blunderbuss-shaped muzzle. The lock plate has the wheel on the outside and is bordered with engraved copper gilt, an appliqué ornament of the same material is at the base of the pyrites holder, safety-catch at the end of the lock plate.

German, about 1600.

1137. Wheel-lock Arquebus. The stock of ebony, profusely inlaid with engraved and polished stag's horn and mother-o'-pearl. The design is composed of interlaced strapwork, festoons of drapery and fruit, and further enriched with male and female allegorical figures, amorini,

and animals. The butt and the stock at the base of the barrel is plated with copper embossed, chased and gilt, on which is a figure in the costume of about 1590 blowing a small hunting horn. The barrel is partly octagonal in section, and bears traces—as does the lock plate—of engraving of figures and gold and silver azziminia damascening. The wheel is on the exterior and protected by a plate. The end of the muzzle finishes in a turned moulding.

German, about 1600.

1138. **Breech-loading Wheel-lock Sporting Arquebus.** The stock of ebony, inlaid with engraved and polished stags' horn; on the butt, in a triumphal car, are the emblematical figures of Youth and Love. Beyond this a long narrow panel with the creation of Eve, and, finally, the expulsion of Adam and Eve from the Garden of Eden; beneath this and on the reverse side are friezes of hunting subjects. The barrel is partly octagonal and blued, engraved and gilt in three places with acanthus leaves. The lock is most curious and interesting; by drawing downward the back sight a spring is released, and the breech of the barrel springs open, on two hinges on the side away from the lock, thus opening a passage to the breech of the barrel, and into which fits a detached cylinder, having a protruding touch-hole on one side which, when pushed home into the barrel, falls directly over the flash pan. The wheel is wound by the act of bringing the pyrites holder over to rest on the wheel. It could, however, if desired, be wound in the usual manner with a spanner, and for this purpose the holder can be disconnected from the lever pin of the wheel by drawing upwards a staple. There is a safety catch at the butt end of the lock plate. The lock plate is blued, the wheel case gilt and pierced with mermen. On the barrel is stamped the mark of the City of Augsburg.

German (Augsburg), about 1605.

1139. **Rapier,** blackened hilt. The pommel is oviform and formed together of ten parts, with petal pattern edge, placed one upon the other, and held in position by the tang of the blade; the quillons curved; knuckle bar; pas d'âne and bar of a knotted branch design, in the centre of the bar and ends to the quillon is a similar formation

to the pommel. Double shells below with close circular perforations; hollow spirally-pierced steel grip. The ricasso is in the hilt. The blade, 39 ins. long, of flattened diamond section; grooved and inscribed—

PETRVS.

Probably Italian, about 1640.

1140. Rapier. Small flattened spherical pommel, hollow grip, spirally-fluted knuckle guards and straight quillons, ending in flattened knobs. Cup guard with strongly-flanged edge and inner shell or "*guardapolvo.*" The whole hilt is decorated with circular panels, chiselled and pierced with budding and flowing scrolls, etc. The blade, 43¾ ins. long, narrow, and of diamond-shaped section, deeply grooved and inscribed—

IHN · SOLINGEN.

Italian, about 1650.

1141. Rapier, the hilt entirely gilt. Fluted vase-shaped pommel, knuckle guard, drooping quillon, single ring, and drooping solid shell; steel grip. The whole decorated with fluting and chiselled acanthus leaves. The blade, 31¾ ins. long, of flattened hexagonal section, etched and gilt at the hilt.

The hilt, probably Dutch or English, about 1640.

The blade now in this hilt does not belong to it; it is from a French sword of the latter part of the 18th century.

1142. Halberd. See description **No. 893.**

1143. Rapier, blackened hilt. Oviform vase-shaped pommel, knuckle guard, straight quillons of oval section, finishing in lions' masks, pas d'âne, and oval shells on either side. Dec. with chiselled work in low relief, on two oval panels on the pommel, in the centre of the knuckle bar, shells, and quillons are profile Romanesque portrait busts of a youth; the groundwork has flowing scrolls; the shells are partly pierced. Wire-covered grip. The blade, 39 ins. long, of diamond-shaped section, inscribed—

FERNANDO · IN · TOLEDO.

Probably French, about 1675.

This form of rapier is the prototype of the Court sword of 18th century.

1144. **Rapier.** Flattened circular pommel, knuckle bar, and straight quillons of oval section. Cup guard with strongly flanged edge, deep inner shell. Wire-bound grip, with longitudinal bands of iron. Dec. on the pommel, quillon, etc. with a design of overlapping leaves chiselled in low relief. The cup pierced and chiselled with narrow radiating ridges, between which are small pierced scale-work bands. The blade, 40 ins. long, of diamond-shaped section.

Italian, about 1670.

1145. **Rapier,** russet and partly gilt hilt. Flattened hexagonal vase-shaped pommel, curved quillons of flattened section, a bar crossing from the lower extremity of the knuckle guard to the pas d'âne and ring. It is decorated with panels formed of four C's linked together, incrusted in silver, the groundwork gilt and with panels of gold azziminia damascening. Wire-bound grip. The blade, 42¼ ins. long, of flattened octagonal section, grooved and with the letter X many times repeated.

Italian, about 1590.

1146. **Three-quarter Suit of Armour.** The borders turned under to a semicircular section; the contour followed by steel-headed rivets. The whole surface is dec. with an etched and gilt design of diapered square panels composed of double Savoyard knots issuing from a square-shaped corner ornament. In alternate panels are three palm leaves crowned, the cognizance of the HOUSE OF MONACO, trophies of Romanesque armour; and the conjoined hands, the cognizance of THE MANFREDI OF FAENZA.

Italian, about 1635-50.

Consisting of—

Closed Helmet. The skull piece has a very low roped comb; the chin piece opens down the side; hinged pointed umbril; bevor with sixteen upright piercings for sight and ventilation, the occularia being formed by the space between the underside of the umbril and top of the bevor; double gorget plates; plume holder at the back.

Gorget of a single plate.

Breastplate and Tace in one, it has etched on the top, in the extreme centre, the cognizance of Castille, a castle triple towered.

Long "Lobster" Tasses, of fifteen plates attached to the tace by a hinge, screw, and nut.

Genouillères, of five plates, the outside bend of the leg protected by an oval plate.

Backplate.

Garde-de-rein, of large proportions, composed of seven plates, and dividing down the centre.

Pauldrons, of eight plates.

Rere and Vam Braces.

Coudes, the inside bend of the arm being protected by 14 laminated splints.

Fingered Gauntlets, with bell-shaped cuffs. The fingers now missing.

This suit, although picturesque and rich in colour, belongs to the period of the decadence of the armourers' craft. The general form is bad, and the plates, with the exception of the breast and back plates, are thin and of poor workmanship.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xxxvii.

1147. Rapier. Flattened cylindrical pommel, knuckle guard quillons of flattened oval section, double bars. The hilt is decorated with chiselled subjects from the Life of Christ. The groundwork formed of ornaments shaped as fleur-de-lys. Wire-bound grip. The blade, 39 ins. long, of flattened hexagonal section; grooved.

Flemish, about 1620.

1148. Rapier. Flattened oviform pommel, straight quillons, widening at the ends, of flattened section, pas d'âne, and two rings, the lower one containing a pierced shell. Dec. with chiselled spiral riband, ornaments, and rosettes on a granulated groundwork. Wire-bound grip. The blade, 37¼ ins. long, of flattened hexagonal section, grooved, and inscribed SEBASTIAN HERNANDEZ.

German hilt, about 1615.

1149. Duelling Rapier. Russet hilt. Oviform pommel, knuckle guard, and single bifurcated quillon, ending in spherical knobs; the same form is in the centre of the knuckle bar. Circular convex shell. Dec. with a chiselled and pierced band of scale pattern, on which are four fleurs-de-lys, twisted borders. Spirally wire-bound grip. The blade, 41 ins. long, of flattened diamond section.

French, about 1640.

1150. Halberd. See description **No. 893.**

1151. Rapier. Russet hilt. Fluted elongated oviform pommel, slender drooping quillons, ending in octagonal pear-shaped knobs. Two large oval shells, with a diaper pattern of quatrefoil piercing. Dec.: none. Copper wire-bound grip. The blade, 38 ins. long, of flattened diamond-shaped section.

English, about 1635.

1152. Sword. Russet and gold hilt. Pear-shaped pommel, straight quillons of oblong section; strawberry-shaped ornaments at the ends, double ring guard and pas d'âne. The whole hilt is dec. with chiselled oval strapwork panels in high relief, each containing a trophy of Romanesque armour; the groundwork covered with a formal strawberry leaf design. Many of the details of the ornaments are damascened with gold azziminia. Copper wire-bound grip. The blade, 33 ins. long, 2 ins. broad, of flattened hexagonal section, grooved and inlaid with the wolf mark in brass.

Italian, about 1590.

1153. Rapier. Flattened cylindrical pommel, knuckle guard, single drooping quillon, and two bars of flattened oval section. Dec. with five oval panels, chiselled with classical figures combating, the groundwork formed of a fleur-de-lys shaped ornament. Wire-bound grip. The blade, 38¼ ins. long, of flattened hexagonal section, and grooved.

German, about 1610

1154. Half Suit of Armour. Dec. with raised surface bright on a blackened ground. On the breastplate are vertical bands, and in the centre the fleur-de-lys used in the arms of Munich. On the tassets are bands and heart shaped leaves.

German, about 1580.

Consisting of—

Morion. The skull piece is made in two halves and joined down the top of the comb, which is high the brim curved. Around the base of the skull is a row of brass rosette-headed rivets for the attachment of the lining strap.

Gorget, of three plates, and to which is attached on either side the

Espalier, of five plates.

Breastplate, with tapered and roped laminated gussets, at the base of which is rivetted a *small* plate or placate, to which are attached the

Taces, of two plates.

Backplate.

Tassets, of six plates.

1155. Circular Rondache, of convex form, of wood covered with canvas and gesso, painted in polychrome, with an allegorical composition of figures. The border is gilt and inscribed in green lettering—

FACTIS ET DVBITAMVS ADHVC
VIRTVTEM EXTENDERE,

whilst on a small riband in the centre is—

VENIAM ONQOVNQVE VOCARIS.

19 ins. in diameter.

Italian, about 1610.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

1156. Rapier. The hilt of copper-gilt; hollow globular pommel, hollow grip, and oviform ends to the quillons, which are curved and of oval section; pas d'âne, at the base of which has been a ring guard, but which is now broken

and missing. Dec. with a pierced and chased design of C-shaped scroll jointed back to back. The blade, 37¾ ins. long, of flattened hexagonal section, doubly grooved, and pierced, inscribed doubly on either face—

SEBASTIAN HERNANDES.

German, about 1620.

From the collection of M: E. Meyer.

From the collection of the Count de Nieuwerkerke.

1157. **Sword.** Cap-like pommel fitting the top of the grip, Knuckle guard, straight quillon, heart-shaped shell, finishing at the top in a bar, which is secured to the pommel. The shell and the knuckle guard are joined by an S-shaped bar. The whole hilt is decorated with a chiselled and partly-pierced design of acanthus foliage. Spirally-turned wood grip diminishing toward the base. The blade, 34¾ ins long, of flat hexagonal section.

Spanish, about 1652.

1158. **Rapier,** blackened hilt. Fluted inverted pear-shaped pommel, quillons of hexagonal section, ending in downward spiral curls, and octofoil convex shell, joined to the quillons and containing eight pear-shaped plaques, pierced with a quatrefoil-shaped diaper pattern. Dec.: none. Wire-bound grip. The blade, 45½ ins. long, slender, of flattened hexagonal section, grooved, and widening to a flattened diamond section at the end for delivering the "*stramazzone*" or slashing cut across the face.

English, about 1635.

1159. **Halberd.** See description **No. 893.**

1160. **Rapier.** The hilt of blackened steel; fluted spheroidal pommel, square-shaped knuckle guard of hexagonal section, single quillon and to which is joined the circular convex shell formed of eight shell-shaped panels. Dec. with chiselled and pierced work. Spirally wire-bound grip. The blade, 43½ ins. long, of flattened hexagonal section.

Probably French, about 1640.

This is the prototype of the French small sword that became almost universally worn at the end of the 17th and

commencement of the 18th century, though meeting with little favour in Spain and Italy. To illustrate this, note the Spanish cup-hilted rapier, No. 164, in this collection, dated 1701. It is of a type worn as early as 1635, but in this case, the fashion was retained into the 18th century, showing the Spanish dislike to the introduction of the "new" small sword.

1161. Sword, blackened hilt. Oviform pommel, knuckle guard, quillons, curving in the opposite direction, ending in spiral curls, and of oval section, single bar, and drooping shell of cockle form. Dec. with chiselled budding ornaments, and spiral ribbs. Wire-bound grip. The blade, 44¾ ins. long, of flattened hexagonal section.

Probably French, about 1660.

1162. Rapier. Hexagonal oviform pommel, flat hexagonal grip, curved quillons widening at the ends, of similar section, two rings and pas d'âne. The whole surface dec. with formal arrangements of floral scrolls, birds, etc. in silver azziminia. The blade, 38¾ ins. long, partly of flattened hexagonal section, faceted within 8¼ ins. of the hilt, and with the crowned M of Madrid on the ricasso.

Spanish, about 1605.

1163. Pear-shaped Morion, of russet steel; strongly curved sloping brim, terminating in a roping. Around the base of the skull piece is a row of brass-headed rivets for the attachment of the lining strap; scaled ear pieces of three plates, attached. The subject embossed on the skull is the conversion of the Emperor Constantine, who is seen lying, fallen from his horse, on the right-hand side of the composition, soldiers, both foot and mounted, are in attendance; a view of a city in the distance; in the sky appears the figure of the Almighty; gadrooned ornament on the brim. The whole work is executed in various heights of embossing, and is enriched with gold and silver damascening and plating.

Italian, about 1570.

1164. Half Suit of Armour. Known as that of ALFONSO II., DUKE of FERRARA.

Italian workmanship, about 1570, probably the work of LUCIO PICININO.

Consisting of—

Breastplate of peascod form; roped laminated gussets.

Backplate.

Gorget, of five plates.

Face, of one plate, which could be removed from the breastplate by a turning pin and rivet.

Tassets, of one plate.

Pauldrons, of seven plates.

Rere and Vam Braces.

Coudes.

The whole surface of this magnificent half suit is russetted and decorated in the following manner: ON THE BREASTPLATE are six sunk lateral radiating panels, the groundwork of which is covered with a true arabesque design, executed in a gold and silver azziminia damascening. Across the hollowed surface, at intervals, are embossed festoons, swags of fruit and flowers, and, alternating with these, masks with cornucopiæ on either side. In the centre raised band, of the five, that separate the sunk panels, the ornamentation that has been adopted contains in the extreme centre an arched canopy, supported by two satyrs, back to back, the arch of the canopy resting on the heads of caryatid figures, and containing in the niche a full-faced figure, 3¾ ins. high, representing Mars, in classical armour, holding a hafted weapon in his right hand, his left resting on his hip, a bow and quiver of arrows at his feet. The details of the armour damascened in gold and silver, and the background to the figure plated with matted gold. On the top of the arch are seated two naked figures of captives bound back to back, and on them rests a strapwork cartouche containing the head of Medusa. On either side of this mask are seated partially draped female figures, emblematical of Fame and Victory. At the narrow base of this central band is an oblong panel, bordered by strapwork, containing the figure of Charity. On the four remaining bands the figures of Fortitude, Justice, Faith, Truth, Hope, and Equality are introduced in like strapwork borders, and between

these panels are crouching figures of satyrs. The whole of the groundwork of the strap bordering to the raised vertical bands is enriched with the most ornate gold azziminia damascening, on which, at intervals, are placed small rosette incrustations of silver.

The same theme of ornament is carried out on the BACKPLATE with the exception of the figures in the niches and panels. The centre niche contains the figure of Hercules strangling the Nemæan lion, and in place of the Medusa mask above, is that of a grotesque satyr; in the other panels are the figures of Mercury, and those allegorical of Music, Science, Architecture, Learning, Painting, and Dancing.

The decoration of the GORGET is similar to the breast and back plate, as also that on the TACES and TASSETS.

On the top of each PAULDRON is a large grotesque mask executed in embossed work, also a smaller mask and festoon of drapery on the wide plate covering the shoulder blade and gussets of the breastplate, otherwise the ground decoration is similar to that already described.

The RERE and VAM BRACES differ in no way from the rest of the suit. The part of the coudes covering the humerus is embossed to a mask form, and that protecting the inner bend of the arms contains a heart-shaped panel, on which is a seated figure in armour.

The entire design of this demi-suit is worked out by embossing from the back to surfaces of different levels, chased, and as already stated, enriched with fine gold and azziminia damascening, plating, and overlaying. The work, though of the second half of the 16th century, is broad in execution, and good in general design, but what it may be justly praised for is the fine and even quality of the damascening, which remains to-day in a very perfect state of preservation.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xxxiii.

Sir Samuel adds this following note to his description of this suit:—"This is, without doubt, one of the most splendid "suits in Europe, if, indeed, it be not entitled to pre-"eminence. It belonged to the renowned Alfonso II., Duke of

" Ferrara, Modena, Reggio and Chiartes, Prince of Carpi,
" Count of Rovigo, Lord of Commachio, Garfagnana, etc., the
" Patron of Literature and the Arts, and whom the pen of
" Tasso immortalised in the dedication to him of the
" Gerusalemme Liberata. He was born on the 19th of
" January, 1533, succeeded to the dukedom in 1558, died 27th
" of October, 1597."

1165. **Rapier.** The hilt entirely gilt. Hollow oviform pommel, iron grip, curved quillons, large pas d'âne, and two bars. The hilt is decorated with oval panels pierced with a knotted design, repeated on the pommel, ends of the quillons, and centres of the grip and bars; the bars and quillons themselves are shaped to a serrated fern leaf ornament. The blade, 41¼ ins. long, of flattened hexagonal section, grooved and inscribed—

ANTONIO PICININO.

Italian, about 1605.

1166. **Rapier.** Oviform pommel; knuckle guard and straight quillon spirally twisted and beaded; cup guard. Dec. with chiselled oval panels, in low relief, of classical combats, equestrian figures, and parties hawking in the costume of *circa* 1680. The panels are bordered with laurel bands, and roses of Tudor design between which are groups of fruit. Wire-bound grip. The blade, 42¼ ins. long, stiff and triangular in section.

Italian, about 1680.

1167. **Sword** of the type known as "pillow sword," blackened hilt. The pommel is chiselled as a lauriated male head. The quillons are short, and curve slightly downwards, and finish in two chiselled busts of Mars and Venus. The shell guard is formed as the bust of a lady in Charles II. costume; on the reverse side is the head of Mercury in low relief. Silver wire-bound grip. The blade, 34¼ ins. long, of flattened hexagonal section, grooved and inscribed—

IN · VIENNA · MEI · ME · FECIT.

An armourer's mark on the ricasso.

French or Dutch, about 1670.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cix, Figs. 5 and 6. It is there described

as German, and Sir Samuel states that the pomme may possibly be intended for the bust of the Emperor Leopold, but a sword in the Imperial Collection at Vienna is stated by Böheim to be Dutch or French. It is very similar to this example in manufacture. (*Böheim, Waffensammlung, 1894. Tafel, xxxviii.*)

1168. Halberd. See description **No. 893.**

1169. Small Sword. Hollow oviform pommel, short straight quillons ending in hollow pear-shaped lobes, an oval shell on either side, in the centre of the border of which is a similar form to the end of the quillons. The whole dec. with a chiselled and pierced design of masks and conventional foliage. Spirally wire-bound grip. The blade, 31½ ins. long, of flattened diamond section, fluted, and inscribed—

PRO CHRISTO ET PATRIA.

Brescian work, about 1680.

1170. Rapier. Flat spherical pommel. The knuckle guard, straight quillons and cup guard are of one piece. The cup takes the form of two large shells connected at the sides together by six bars. The shells are dec. with a chiselled and pierced design of formal flowers, buds, and exotic birds, and introducing the crowned two-headed eagle. Wire-bound grip. The blade, 44 ins. long, ridged and doubly grooved the whole length ; pierced on the ricasso.

Spanish, about 1650.

1171. Rapier, blued hilt. Fluted, flattened, cylindrical pommel, delicate knuckle guard, curved quillons, two bars and a ring of knotted design, and having on either side a fluted shell ; wire-bound grip. Dec. : none. The blade, 40 ins. long, of flattened diamond-shaped section, widening at the front for delivering the "*stramazzone*," or slashing cut across the face. Etched with the name—

JOHANES WERSBERGER

twice repeated in an oval cartouche, also the motto—

SOLI DEO GLORIA.

(TO GOD ALONE BE GLORY.)

German, about 1615.

The grip is modern, and out of all proportion to the hilt; it should be 1½ ins. shorter.

1172. **Small Wheel-lock Pistol.** The stock of walnut; fluted oviform pommel, the ridges inlaid with lines in silver. The barrel is octagonal, and has incrustations of silver; the groundwork has been decorated with silver azziminia but is now much rubbed. The lock plate is small, having the wheel on the outside, entirely dec. with a fine scroll etching with exotic birds, etc. The pyrites holder formed as the grotesque seated figure of a dog.

Italian, about 1640.

1173. **Wheel-lock Pistol.** The stock of dark walnut, with large spheroidal pommel, the whole surface closely covered with monsters and spiral scrolls in engraved and polished stag's horn. The barrel partly octagonal and widening at the muzzle; both barrel and lock plate are blued and incrusted with acanthus scrolls, arabesques, and masks in gold. The wheel is on the outside of the lock plate, and a safety-pin catch forms part of the lock.

Probably Italian, about 1580.

1174. **Wheel-lock Pistol.** The stock of walnut wood, with faceted oviform pommel entirely decorated with grotesque masks and animals inlaid in engraved and polished mother-o'-pearl and stag's horn, the groundwork occupied with spiral scrolls in brass. The barrel, 25 ins. long, slender and graceful, partly ridged, and with the number 128 stamped at breech. The lock plate is plain and has the wheel on the outside, on the reverse side is a spring safety catch.

German, about 1670.

From the San Donato collection, 1870.

1175. **Wheel-lock Rifled Carbine.** The stock of walnut wood, profusely inlaid with polished engraved and partly stained stag's horn and mother-o'-pearl. The design comprises strapwork panels of nude recumbent figures, flowers, and masks. On the butt is the medallion portrait of an oriental. Below the barrel the initials H. B. are introduced. The barrel partly octagonal, and showing clearly the spiral welding marks. The lock plate has the wheel on the exterior; fluted pyrites holder.

German, about 1630.

1176. Arquebus. The stock of Italian walnut, the butt delicately moulded to a rectangular form above, widens below, and resumes an outline of graceful curves. The whole is inlaid with engraved and polished stag's horn, on which is represented orientals lion hunting, monsters, and scrolls. On two oblong panels, through which the ramrod passes, are figures in Polish and Venetian costume of about 1610. The barrel is octagonal; both lock plate and barrel are entirely etched and gilt with an interlaced design containing panels of figures in classical costume. The wheel is on the exterior of the lock plate.

Italian (Venetian), about 1615.

1177. Double-barrelled Wheel-lock Pistol. The stock is of light wood and so formed that the two barrels are placed one above the other, and in the space between is the ramrod socket, stamped with the letters M.G surmounted by a heart. The pommel is hexagonal. The stock inlaid with rosettes and other ornaments in engraved polished and stained stag's horn. The barrel, 24⅛ ins. long, partly octagonal and slender, stamped with mark of the City of Nuremburg. The lock plates have the wheels on the outside, and are placed in reversed order. A long narrow hook is on one face for attachment to the belt.

German, about 1625.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxii., No. 10.

1178. Wheel-lock Rifle. Light wood stock. Dec. with inlays of engraved and polished stag's horn and mother-o'-pearl, with figures of grotesque men, animals, scrolls, etc. The barrel octagonal and blued, both lock plate and barrel are in places inlaid with birds and scrolls in silver azzimainia. The wheel is on the exterior of the lock plate, the pyrites holder shaped and engraved as a winged monster.

German, about 1635.

Both this and the following rifle, No. 1179, are the work of the same German gunsmith.

1179. Wheel-lock Rifle, of small bore. Light wood stock Dec. with inlays of engraved and polished stag's horn and mother-o'-pearl, with the subjects of St. George and the Dragon, huntsmen, animals, scrolls, and strapwork. The barrel octagonal, blued and partly gilt; adjustable back-sight. Both barrel and lock plate are inlaid with scrolls and birds in silver azziminia. The wheel is on the exterior of the lock plate.

German, about 1635.

1180. Wheel-lock Petronel. The stock of light wood, with gun-shaped butt, inlaid with plaques of mother-o'-pearl, engraved with the figures of Diana, hounds, amorini, etc., on a groundwork of spiral scrolls inlaid in brass, bordered by narrow ribands of polished stag's horn. The barrel, 23 ins. long, slender and octagonal, partly dec. on the facets with a formal scroll in low relief. The lock plate, with the wheel on the exterior, bordered with engraving. A safety catch to the lock.

Probably German, about 1635–40.

1181 & 1182. Pair of Wheel-lock Pistols. The stocks of Italian walnut, flattened pommel. They are elaborately inlaid with finely pierced and engraved steel plaques with dolphins and formal scrolls, flush with the surface. The barrels partly octagonal, and facetted; inscribed with the name of the well-known maker—

LAZARINO COMINAZZO.

The pommel cap and trigger guard of chiselled and pierced steel. The lock plates plain, with the wheel on the exterior; the pyrites holder of pilaster form.

Italian, about 1650.

1183. Half Suit of Armour, with slightly roped edges. The whole surface etched, and gilt, with vertical bands containing oval panels of classical figures, trophies of arms, and an interlaced knotted design.

North Italian, about 1600.

Consisting of—

Closed Helmet. The skull piece with roped comb; the chin piece opens down the side; deep vizor

reinforcing the front part of the skull, pierce with two oblong apertures forming the occularia the bevor has a trap-door opening. The lowe edge of the helmet is hollowed to a roping fittin the top plate of the gorget.

Gorget, of three plates.

Breastplate, of slight peascod form, roped gusset and turnover; a heavy folding lance rest on th right-hand side.

Backplate.

Tace, of one plate.

Tassets, of three plates. Rounded at the third plate, and strongly flanged on the inner side.

Pauldrons, of seven plates.

Rere and Vam Braces.

Coudes.

There is abundant indication that this half suit was intended to be worn as a tilting harness, though in form there is next to nothing to distinguish it from the half suits of the end of the 16th and early part of the 17th centuries. The screw holes in the centre of the bevor and breastplate for the attachment of the extra tilting pieces, the strong lance rest, and the deep flange on the inner side of the tassets are met with only on armour for the tilt yard.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, illustrated in "Engraved Illustrations of "Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xxxi.

1184. Closed Helmet of russet steel of the type known as "Savoyard." The skull piece is made in two halves and joined down the low comb. The chin piece opens down side. A hinged pointed umbril above, at the apex of which is a curious spike, that can be of no use, save only as a grotesque ornament; the bevor is roughly formed as the mask of a man with moustachios; the occularia are cut in the two eye-shaped openings, whilst holes for ventilation are in the moustachios. The lower edge of the helmet is formed to a gorget-like plate with a sunken border, studded with brass-headed rivets.

Italian, about 1635.

This helmet weighs 13 lbs., and could only have been worn for short periods at a time. Heavy helmets of this late

type are, as a rule, regarded, and possibly rightly, to have been used by besiegers as protection against heavy missiles and molten lead projected from the walls and ramparts of a town.

1185. **Quiver** for bolts, quarrels or quarries, as they were variously called. It is of wood, of hemispherical section, narrowing at the top, and just below the opening of which is a grotesque face; the whole surface is covered with hide; the lower part having the hair on the exterior.

German, about 1470.

In it are ten crossbow bolts, four have triangular barbed heads. Three have four-sided spear-shaped heads, and three have heads of similar form but stouter make.

From the collection of the Count de Nieuwerkerke.

M. Viollet le Duc in describing this quiver in his "*Mobilier*," *Vol. 6, page 353*, dates it as belonging to the end of the 14th century, but it is more probably of date ascribed to it above.

1186. **Javelin,** bay-leaf shaped blade, the socket of which is chiselled with a monster's head. The haft socket is of pilaster form, round the top of which are screwed four short spikes, partly gilt.

Italian, about 1590.

1187. **Small Processional Partisan.** The blade has a groove running down the centre; lateral projections at the base; elaborately pierced and chiselled. Dec. with a mask and interlaced flowing foliage; circular haft socket.

Italian, about 1660.

1188. **Stirrup.** Formed to the outline of an arch, the inner sides of which are flat and widen towards the bottom; they have roped borders, and are pierced with an interlaced knotted ornament and double-headed eagle. The tread is oval, and has two spirally-twisted bars in the centre; the buckle for suspension is decorated on either side with a pierced and engraved shell ornament.

German, about 1550.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

1189. Part of the Windlass for arming a large Arbaleste. It is of russet iron, of fork shape, with a small wheel at the end of each arm. Dec. with chamfering and piercing.

German, about 1520.

1190. Small Sword, the hilt silver gilt. Hollow oviform pommel, knuckle guard, short quillons and oval shell. The pas d'âne has almost disappeared. Dec. with piercing and chasing of scrolls and fruit. Wire-bound grip. The blade, of bayonet section, slightly etched, sole skin scabbard, the chape inscribed DEALTRY Royal Exchange.

English, about 1790.

1191. Small Partisan of the Guard of Louis XIII., ridged blade with a flaming lateral projection at the base, on either of which are small crescent blades. Turned and facetted haft socket. Dec. with engraved scrollwork, and incrusted with an oval crowned shield with three fleur-de-lys in silver.

French, about 1635.

1192. Processional Glaive. The blade is 8½ ins. wide, 32¾ ins. long, and on one side are projections, shaped to the outline of two seated lions. It is roughly engraved on one side with the arms of a Doge, a warrior in Roman armour on the opposite face fully gilt. At the base of the blade is a spirally-fluted ball into which screws the haft socket. Octagonal wood haft covered with velvet.

Venetian, about 1700.

1193. Linstock, bay-leaf shaped blade, engraved and gilt with the sun in glory, brass haft socket, of slender cone shape, on either side of which are wrought iron figures of snakes with hollow mouths, through which the match passed.

French, about 1730.

1194. Cabasset Morion. Russet surface, the skull piece facetted and of pear shape from finishing at the top in a solid recurved stock. The brim is of ogee outline pointed

back and front, one extremity upwards and the other down, and is finished by a roping. Dec.: none. Round the base of the skull are a series of rivets and brass rosette-headed rivets for the attachment of the lining strap; a brass shield-shaped plume holder at the back.

Venetian, about 1580.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1195. **Cabasset Morion,** of russet iron, of nearly similar form to **No. 1194.** Round the base of the skull is a close row of rivets, the heads of which are formed as small lions' heads in brass. Dec. with two etched oval panels emblematical of Peace and War; laurel borders, scrolls on the groundwork.

Italian, about 1600.

1196. **Cabasset Morion.** Blued surface; pear-shaped skull piece surmounted by a small solid stem, curved sloping brim, the edges turned under to a semi-circular section; round the base of the skull remain some of the brass rosette headed rivets for the attachment of the lining strap. Dec. with an etched oval panel of an equestrian Roman warrior; the border is etched with strapwork scrolls, etc., gilt.

Italian, about 1600.

1197. **Bronze Cannon,** 55 ins. long, with calibre of 1½ ins. The whole of the surface is decorated with figures in the highest relief cast in "*cire perdu.*" At the breech above the trunnions is the figure of Jupiter sitting astride an eagle, holding in either hand the fulmen or thunderbolt, surrounding him are the four winds, and below them a composition of an encounter on a mountain side. The figures are nude and are hurling huge boulders down a steep incline. The touch hole is formed as a cockle shell. A group at the end of the breech represents two figures, prostrate, whilst above them stands Hercules, with the lion's skin and club. The decoration above the trunnions alters to a spiral band of acanthus foliage among the leaves of which sport Amorini; on the second

spiral from the centre, two Cupids bear a riban inscribed with the date and name of the maker

IO · MAZAROLLI 1688.

At the muzzle, which is flanged, is a frieze of combatin figures. The relief of some of the figures is very extra ordinary. The colour of the bronze is a rich red brown.

Italian (Venetian), dated 1688.

The carriage, which is of Italian walnut, is carved wit terminal figures and scrolls in low relief gilt, and painted with two coats of arms. It was made in the taste of the 16th century, from drawings by M. de Sainson, after a small model cannon which belonged to Cosmo III. de Medicis, and by whom it was given to the family of the Franceschi of Pistoja. The wheels, etc. are strongly mounted with polished steel bands and hemispherical-headed bolts. It is dated and inscribed

G · GIANI FERRO
QVESTO CARRO
L . 1854

From the San Donato collection, 1870.

1198. Cap-à-pied Suit of Armour, with roped bordering. The surface is blackened, and having a sunk border, deeply etched with a flowing design, consisting of scrolls, birds, monsters, and trophies, fully gilt. The figure, set up as it is, is formed from two suits. The helmet, breast and back plate, gorget, pauldrons, gauntlets, and chanfron from one suit, whilst the arms, cuisses, jambs, genouillères, and the remainder of the horse armour are from another suit. The decoration of the latter suit is richer by the addition of ribbing and fluting.

Bavarian, dated 1532.

Consisting of—

Closed Helmet. The skull piece has a low roped comb, the umbril large and pointed. The face guard composed of two salient plates known as a "falling bevor," the top of which is roped, as is the edge of the skull above the forehead, the occularium being formed in the open space between these two plates. The chin piece opens down the side. The lower part of the helmet finishes in two gorget plates.

Gorget, composed of five plates, round the lowest one of which is a sunk band, etched to represent a collar of annular interlapping links.

Breastplate, of globose form, roped gussets and turnover. Dec. in the centre of the breast with an etched and gilt figure of the Virgin standing on a crescent moon and holding in her arms the infant Christ; a radiating haloed background.

Taces, of three plates.

Backplate, which is jointed to the breastplate by hinged iron straps on the shoulder, and beneath the arms. The straps fit on to staples, and are secured by pins.

Garde-de-reins, of five deep plates.

Tassets, of eleven plates, the lower plates of which curve strongly round the leg. They are detachable at the fifth plate, the lower edge of which is finished by a roping and band of etching and gilding, and could be worn shortened without the remaining six plates.

Pauldrons, of five plates, the second plate at the top widening, and fully protecting the shoulder blades; in front they take more the form of espaliers, leaving the gussets somewhat exposed.

Rere and Vam Braces.

Coudes, the outer bend of the arm protected by a large heart-shaped plate.

Mitten Gauntlets. The wrist plate hinged below.

Cuisses, short, and of one plate.

Genouillères, of four plates; a heart-shaped plate protecting the inner bend of the knee.

Jambs.

Sollerets, the toes broadening to the fashion known as "bear pawed," and to which are permanently attached straight-necked spurs, with star-shaped rowels of eight points.

The armour for the horse is as follows—

Chanfron, to which is hinged at the top the crinet. The bordering of the chanfron is pierced, leaving a design of trefoil leaves showing the velvet lining

beneath. In front is rivetted a shield of arms charged with the arms of Bavaria.

Mainfaire, of eleven plates

Poitrel (*Brustpanzen*), of seven plates. In general form it slopes outward, and finishes in a heavy roped edge. It swells into circular concave bosses above the pectoral muscles of the horse, at which point on either side is the hinge; each boss is embossed with a cross *pattig*. At the sides are the two smaller plates, attached by almayne rivets, in order to allow a certain amount of play to the otherwise rigid plates.

Cantle and Burr of the saddle. The cantle is composed of three plates, and bears in front the date 1532 in an oblong panel. The burr is of one plate.

Curb Reins, are protected by three oblong hinged plates.

The wooden velvet-covered saddle and trappings are modern.

This suit somewhat resembles the equestrian harness in the Musé d'Artillerie, No. G 40, although the latter is far more complete in its horse armour; that harness bears the date 1533. There were many loose scale pattern straps, ending in rosettes, attached to various parts of this armour that had no connection with the pieces to which they were rivetted, so they have now been adapted to making a form of *croupière* of an open trellis design such as may be seen on suits in the Ambras Collection, Vienna, and in the armoury at Madrid, in particular the equestrian harness of Charles V., No. A 149, in the catalogue of 1898.

On research, it was found that the equestrian harness before us was sold in London in April, 1821, and the following extract from the sale catalogue shows its most interesting provenance :—

"Armour of the Elector Joseph of Bavaria on horse-
" back. This superb suit of black and gold, with the
" pectoral, chanfron, and other trappings for the horse, of
" the finest workmanship of the time of Henry VIII. On
" the centre of the breastplate is the subject of the Virgin
" and Child. The helmet is very rare and curiously formed,
" having the vizor and bevor to fall down instead of the
" usual method of rising or lifting up. On a plate in the
" front of the chanfron or headpiece of the horse is engraved
" the Bavarian arms. Taken by Napoleon Bonaparte from
" the Armoury at Munich."

The suit, as it is now set up, holds in the right hand a mace of which No. 1199 is a description.

1199. **Mace** of blackened steel. The head is composed of seven flanges, of rectangular design, reinforced at the points, cylindrical haft. Dec. with spiral flutings, roping and parcel gilding.

Italian, about 1570.

CASE 9.

1200. **Closed Helmet.** The skull piece has a low roped comb, on either side of which are seven rows of fluting. The chin piece opens down the side; the visor and bevor in one with two narrow slits forming the occularia, below which it is boldly embossed and shaped to the form of an eagle's head, and pierced with circular and oblong holes for ventilation. The base of the helmet finishes in a single narrow gorget plate, the extreme border of which is shaped to a roping, and the contour followed by a close row of rivets for the attachment of a lining. By way of decoration every fourth row of the fluting and bordering is etched with a band of cherubs' heads, monsters, scrolls, etc. The plumage of the eagle's head is similarly treated.

German, about 1530.

From the collection of M: A. Pickert, of Nuremburg.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1201. **Open Helmet,** with ear pieces, umbril, and nazal guard. The skull piece is conical, and has a broad band of close fluting running round the centre, finishing at the apex in an oviform knob. The ear pieces, which are slightly hollow, have embossed on them small kite-shaped panels, small pointed umbril, and adjustable nazal guard of triangular section. The neck guard composed of two plates. The whole surface of the helmet is decorated with an interlaced strapwork design, etched, and fully gilt.

Hungarian or Russian, about 1600.

The skullpiece of the helmet is of Saracenic make, and has been adapted with ear pieces, umbril, etc., to a helmet of Russian fashion, though curiously, the surface decoration is thoroughly in the characteristic style of Saxon work.

1202. Vizor and Umbril of a Closed Helmet. The vizor is embossed in a spirited manner to the form of a marine monster's head, with projecting eyes, above the occularia, which are composed of two narrow slits, the skin of the monster is scaled, the top border escalloped to fin-like form. On the bevor a similar scheme of ornament is developed. The entire surface is russeted.

Italian, about 1560–80.

These pieces, though of somewhat thin make, have a great amount of vigour and character thrown into them by the boldness and depth of the embossing. They recall the grotesque helmet in the Musé d'Artillerie, H. 149.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate lxix., Figs. 1 and 2.

1203. Open Helmet of the Burgonet type. The skull piece is hemispherical in form, and has eight grooves, radiating from the centre to the edge, crossed at right angles by two grooves running round the skull, in each of the panels so formed is a narrow row of fluting, and on each panel are two appliqué brass oval discs formed as knotted ornaments. It finishes at the top in a fine cone ornament, two tail plates attached by almayne rivets. Pointed umbril, with an oblong aperture in the centre, through which passed a nazal guard (now missing). The entire surface, with the exception of the fluted panels, is decorated with an etched and partly gilt interlaced design.

Polish, about 1630.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

The skull of the helmet may possibly be of Eastern manufacture, and of earlier date than is assigned to the whole helmet. The appliqué brass ornaments must have been added at a comparatively recent date.

1204. Closed Helmet. The skull piece is of graceful keel-shaped form, finishing in a low roped comb. The chin piece opens down the front and is hinged, below the pivots of the vizor and bevor. The vizor has two oblong apertures forming the occularia, the top edge chamfered and escalloped-shaped. The bevor, held in position by

spring catches, is pierced on either side with apertures for ventilation. The lower edge of the helmet formed to a hollow roping, fitting the top plate of the gorget. At the back of the skull is a small fluted rondel after the manner of the armets of the 15th century. On the right chin piece is hinged a bar, for upholding the bevor when raised. Dec. on the skull with two slightly-sunk scrolls enclosing five circular medallions etched with emperors' heads; down either side of the comb runs a frieze of hounds, hares, and scrolls bordered by a slightly dentated ornament. Round the border of the vizor and bevor is an etched scroll design; around the base of the skull a narrow band is etched in representation of the spiked collars worn by the German boar and wolf hounds.

German, about 1540.

From the collection of M: A. Courrelet.

From the collection of the Count de Nieuwerkerke.

1205. **Powder Flask,** of semicircular form, deeply fluted, composed of wood, covered with *cuir boulli*, embossed and tooled on the neck with an oval shield and monsters on either side, laurel pattern borders. Mounted with russet iron, incised with lines. Hook for suspension.

German, about 1620.

1206. **Powder Flask and Primer combined.** The body, of curved flattened form, is of natural horn engraved with scrolls mounted with an octagonal neck and two bands in copper gilt. Dec. in low relief with animals' heads and strapwork. The cover to the priming powder pan is regulated by a sliding shell-shaped cap, held in position by a long narrow spring. A steel hook for suspension is on the reverse side of the flask.

German, about 1600.

1207. **Circular Rondache,** of wood entirely covered on the inside and out with *cuir boulli*. It is of convex form having in the interior an oblong panel of quilted green velvet, against which rested the arm. On the exterior the leather is embossed and tooled with five circular panels, the largest of which is placed in the centre and contains the figure of the winged

horse Pegasus; in the four smaller panels are alternately figured Mutius Scaevola, M. Curtius, a Roman warrior, and the figure of a unicorn. The groundwork is covered with an interlaced design introducing Roman armour. The shield is bordered by a conventional laurel wreath design. The whole of the interior is decorated with arabesques, with the exception of two circular panels containing the figures Mutius Scaevola and M. Curtius. 22¼ ins. diameter.

Italian, about 1540.

1208. Oviform Pommel of a Sword, chiselled in high relief, with two oval panels of equestrian encounters before the walls of a town; scrolls on the groundwork; brightened surface.

Italian, about 1580.

1209. Pommel of a Sword, oviform and russetted, inlaid with oval panels, and interlaced ornaments in silver.

Italian, about 1600.

1210. Priming Flask, of flattened leaf-shaped form, composed of dark wood, decorated with a musketeer and piper in the costume of about 1620, of engraved mother-o'-pearl, on a groundwork of scrolls in stained and polished stag's horn. The sides are plaqué, with polished and engraved deer horn. The mounts of copper gilt, engraved with annular ornaments.

Italian, about 1630.

1211. Powder Flask, formed of half the cloven hoof of a reindeer, decorated with annular designs in brass, mother-o'-pearl, and stained ivory, mounted with polished deer horn.

Swedish, about 1690.

1212. Powder Flask, of hemispherical form, composed of wood, covered with *cuir boulli*, tooled and embossed with figures of lions in circular panels, an oval shield, with strapwork borders between. The mounts are of blued steel, incised with lines partly gilt.

French or Italian, about 1590.

1213. **Powder Primer and Bullet Pouch combined.** The body is of wood, formed as a faceted dome, with an arch-shaped projection on one side, inlaid with monsters and scrolls in polished and engraved stag's horn and mother-o'-pearl. The bullet pouch is of blue silk brocade, now much perished.

German, about 1620.

1214. **Powder Flask,** of *cuir bouilli*, semicircular in form and deeply fluted, tooled at the top with an oval shield, and bordered by a laurel band. The receptacle for the powder is divided into three compartments for priming powder of various degrees of fineness, and has at the top three brass stoppers. At the back of the flask is a pouch for bullets, with swivel hooks for attachment.

German, about 1600.

1215. **Charge Box,** of wood, rectangular and shaped to the bend of the figure. The front dec. with a figure of a huntsman, stag, and hounds in engraved and polished stag's horn. The groundwork covered with spiral scrolls, partly stained green, iron cover hinged at the side, and with provision inside for five charges.

German, about 1590.

1216. **Pommel of a Sword,** in russet iron, of square shape; out of the top rise four projections oval in section, inlaid with the briany in gold.

Italian, about 1540.

1217. **Priming Flask,** shaped as an inverted fleur-de-lys, of ebony, decorated with inlays of engraved mother-o'-pearl, a musketeer on the one side, with arquebus and rest, and on the reverse a swordsman armed with sword and buckler. The costumes are those of about 1580. Bordered with narrow bands of polished stag's horn delicately engraved with hunting subjects and strapwork. The mount of iron, etched and gilt with scrolls.

Probably French, about 1600.

1218. **Pommel of a Sword,** of flattened pear-shaped form plated with silver and engraved with scrolls.

German, about 1580.

1219. Circular Rondache, of wood entirely covered on the inside and out with *cuir boulli.* It is of convex form, having in the top border an upright aperture into which was fastened a lantern. On the exterior the leather is embossed and tooled with a central circular composition, dealing with a subject from Roman history. Round this is a border in which are four portrait busts in circular frames, and these are joined one to the other by a riband which supports, in groups, trophies of arms, etc. In the outer border is a simple design of trefoil leaves arranged to a formal scroll. The three separate designs are edged with a conventional laurel wreath. On the interior are two circular panels, one exhibiting Hercules struggling with the Nemæn lion, the other the figure of Pan. Arabesque groundwork; the border is the same as on the exterior. 22¾ ins. diameter.

Italian, about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour" by Joseph Skelton, F.S.A., Vol. I., Plate lii.

1220. Powder Flask, of wood covered with *cuir boulli,* semicircular in form and deeply fluted; across the top is a small band embossed and tooled with an oval shield and scrolls, bordered by laurel leaves. Mounted with russet iron.

German, about 1570.

1221. Powder Flask, formed of part of a goat's horn, inlaid with a crowned shield of arms and spiral scrolls and flowers in brass and mother-o'-pearl, mounted with brass.

German, about 1630.

1222. Pommel of a Sword, of flattened oviform shape, roughly chiselled with oblong panels of figures on a flowered ground.

Italian, about 1570.

1223. Rosette of a Bit, in bronze; in openwork in the centre is the fleur-de-lys. Shaped border. 3½ ins. diameter.

French, about 1530.

1224. Rosette of a Bit, in bronze, of similar decoration to **No. 1299,** Case 11, but in a poor state of preservation. 3⅛ ins. diameter.

1225. Rosette of a Bit, in bronze. Dec. with arabesque ornaments in low relief. 3¼ ins. diameter.

Italian, about 1540.

1226. Hanger or "Carriage" of a Rapier Belt. It is composed of black leather of double thickness, shaped to the segment of a circle, in three parts, the end of each finishing in three loops, regulated by buckles of russet iron; the hook for suspension is attached above by three oval tongues and rivetted. The leather panels are decorated with a stitched design of arabesque. In the front is a strap, which should fasten to the front of the belt, while a buckle regulates the angle at which the rapier hangs.

Spanish, about 1620.

1227. Pouch and Hanger, of black leather, stitched with pink cotton. The pouch is shell-shaped and contains compartments for three charges, also a small inner pouch for the iron pyrites used in the wheel-lock guns, pistols, etc. Below the pouch is a small blued steel eye, into which fits the hook of the flask. The FLASK, of flattened curved form, is of dark wood carved in low relief, with the figure of a halberdier in the costume of about 1625. The mounts of the flask are of blued steel.

German, about 1630–40.

1228. Rapier Hanger, of leather, covered with velvet, down the centre of which is an appliqué band of silver tinsel. There is a buckle on the left-hand side for adjusting the size. The clasp in front is formed as two cockle shells. A buckle with a loop, on to which was suspended the frog (now unfortunately missing) through which passed the rapier, is also on the left-hand side. Near the right clasp in front is another looped buckle, to which was attached the strap (also missing) that regulated the angle at which the rapier hung.

French, about 1610.

1229. Powder Flask, of hemispherical faceted form, composed of wood, covered with *cuir boulli*, embossed and tooled with trefoil leaves, etc. The mounts of blackened iron, with a spirally-fluted nozzle. Curved hook for attachment at the back.

German, about 1610.

1230. Sword Hanger, formed of a narrow leather strap, which passed round the waist and was secured in front by a buckle. To this is permanently fixed two pear-shaped rivets holding a ring. Two similar contrivances, but sliding on the leather strap, are on the left-hand side of the stationary ring. The steel work is decorated with an etched design of scrolls.

German, about 1560.

1231. Another, of exactly similar construction and decoration.

German, about 1560.

1232. Rosette of a Bit, spirally fluted with alternate decorated bands. $2\frac{3}{4}$ ins. diameter.

French, about 1530.

1233. Charge Box, of semicircular section, composed of wood, closely inlaid in two panels, with scroll ornaments in polished and engraved stag's horn. It is strongly mounted with blued iron, deeply flanged at the base, the cover hinged at th back. It has compartments for five charges.

German, about 1600.

1234. Pommel of a Sword or Rapier, of flattened cylindrical form. Around the centre, chiselled in high relief, are equestrian figures combating; russet surface.

Italian, about 1570.

1235. Circular Rondache, of wood entirely covered on the inside and out with *cuir boulli*. It is of convex form. Between the wood foundation and the leather covering

on the interior is a space of a little more than one inch, which originally contained a quilted lining, but now missing. On the exterior the leather is embossed, tooled, and partly painted, with a circular panel in the centre containing the emblematical figures of Patience discovering Truth. Above them is inscribed—

VERITAS ET PACIENTIA.

The centre composition is bordered by a double row of arabesques, on which are introduced four circular medallions, with the figures of Hercules struggling with the Nemæn lion, Roman warriors, and fawns. A simple interlaced design of filigre decorates the interior. 22½ ins. diameter.

Italian, about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court.

1236. **Pommel of a Sword or Rapier,** cylindrical form, chiselled in relief, and undercut with lion masks and nude figures, separated by bands of chain ornaments; russet surface.

German, about 1580.

1237 & 1238. **Pair of Charge Boxes,** of dome-shaped section, composed of mahogany, veneered with alternate stripes of stag's horn, polished and engraved with foliage, and ebony. Mounted with blued steel, the covers hinged at the back. Dec.: none. Each has compartments for five charges.

German, about 1600.

1239. **Powder Primer,** horn-shaped, of dark wood, inlaid with polished ivory engraved with the crowned arms of the Electors of Saxony, scrolls and strapwork, mounted with copper gilt, engraved with trophies of arms.

German, about 1640.

1240. **Pommel of a Sword,** of facetted pear-shaped form, plated with gold.

French, about 1540.

1241. Powder Flask, of flat shield-shape form, of wood. The front inlaid with Jonah and the Whale, scroll and birds on the groundwork, in engraved and polished stag's horn. The mounts and small handles for suspension are delicately chiselled with cherubs and masks.

Italian, about 1600.

1242. Circular Rondache, of wood covered with gesso and painted. The ground is black, and on it in gold is a circular panel, with a shield of arms, above which is a crested helmet with mantelling, scrolls, masks, and flowers on the border; traces of painting in the interior. 17½ ins. diameter.

German, about 1600.

1243. Powder Flask. The body of curved flattened form of natural horn, engraved with a cornucopia and small scrolls, mounted with copper gilt, having two bands pierced and chased in low relief, with scrolls and exotic birds. The base of the second mount is engraved with acanthus scrolls.

French, about 1630.

1244. Pommel of a Sword or Rapier, of flattened cylindrical form, chiselled in relief on one side with two horsemen under a canopy, figures upholding a crown above, combating figures on the reverse side.

Probably German, about 1580.

1245. Rapier Pommel, oviform and hollow, chiselled and pierced with scrolls, etc.

Italian, about 1660.

1246. Pommel of a Dagger, of oblong cushion form, with ridges radiating towards the top.

German, about 1530.

1247. Charge Box, of semicircular section, composed of wood, strongly flanged at the bottom, the whole surface closely

covered with a spiral scroll design in engraved and polished stag's horn. The cover of brightened iron, hinged at the back. Compartments for four charges.

German, about 1610.

1248. Circular Rondache, of wood, of convex form, entirely covered on the inside and out with leather, stamped, gilded and painted. The design is that of a Persian arabesque, introducing in a star shaped panel in the centre, containing an oval shield, with strapwork border and riband pendants. The groundwork is translucent crimson, the design in metallic red and black. The interior painted with a red-marbled ground, and having an oblong padded leather panel, on which rested the arm. 23 ins. diameter.

Italian (Venetian), about 1580.

1249. Powder Primer or "Touch box," of hemispherical form. It is of dark wood slightly banded with engraved stag's horn and profusely mounted with a central bosette in copper gilt, smaller bosettes and radiating bands with lions' masks and strapwork in relief.

Italian, about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II, Plate cxxv., Fig. 1.

1250. Oval Bosette of a Bit, in bronze; in the centre in high relief is the full face of a negro. 2¾ ins. diameter.

Italian, about 1540.

1251. Bosette of a Bit, in bronze, of convex section, with two small tongues for attachment, bands of zig-zag and scale ornaments. 2½ ins. diameter.

13th or 14th century.

1252. Circular Powder Flask, of boxwood, boldly carved with the figures of two stags, hounds, and wild boar, mounted with brass.

German, about 1660.

1252A. Belt of Black Leather, with buckle for regulating its size; appliqué along the belt are small figures of stags, boars, and hounds in engraved brass. The chapes are formed as crescents.

German, about 1640.

1253. Powder Flask, of annular form, turned of dark mahogany, inlaid with ring ornaments and dots in polished and stained stag's horn, gold, etc. Turned stag's horn nozzle, brass mounts, and loops for suspension.

North German, about 1640.

1254. Belt of Leather, covered with black velvet and mounted with buckle and suspension loop of copper *gilt*. Dec. in low relief with strapwork panels of figures, birds, etc. The whole strap is studded with star-shaped appliqué bosses.

German (Augsburg), about 1640.

From the collection of M: Baur.
From the collection of the Count de Nieuwerkerke.

1255. Rosette of a Bit, in bronze, spirally fluted, coming to a point in the centre. The alternate facets have scrolls in low relief. 3¼ ins. diameter.

French, about 1530.

1256. Rosette of a Bit, in bronze, with radiating fluting towards the centre, partly gilt on the exterior. 3¼ ins. diameter.

German, about 1580.

CASE 10.

1257. Morion, with blackened surface; the skull piece has a high roped comb; the brim strongly curved; the extreme edge roped. The whole of the sides of the skull are decorated with oval panels, on the one side embossed in low relief and chased on the surface with episodes in the fall

of Troy; on the other side the Rape of Helen. The bordering is of fine strapwork, with masks above and below, and, at the sides, seated figures of captives. On the comb, deeply engraved, is a row of long oval cartouche adapted to the shape of the panel, in each is a military trophy; scrolls and trophies of armour on the brim.

Italian, about 1570.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate lxxii., Fig. 2.

1258. Closed Helmet. The skull piece is made in two halves and joined along the top of the comb, which is flat and has a roped edge. The chin piece opens down the side, and in one with it is the deep pointed gorget plate. The plate at the back is also in one with the skull. The visor has a wide occularium, fitting into the bevor, the top edge of which is roped. With the exception of the sides of the comb the whole surface of the helmet is embossed in low relief and chased with a spirited equestrian encounter. The warriors are clothed in classical armour; some, however, are curiously armed with wheel-lock pistols. In the centre of the gorget plate is seated the allegorical winged figure of Fame, on either side of which are groups of warlike trophies. The comb is decorated on either face with six compartments containing the heads of cherubs.

Probably French, about 1570.

The present surface on this highly wrought head-piece is that of bright steel with gilt bands round the border. The original colour was a black blue. As a defensive piece it leaves much to be desired, but the embossing is of high quality and the groups admirably composed and the drawing careful and finished.

1259. Morion. Entirely forged from one piece. The skull piece has a roped comb of the unusual height of $4\frac{3}{4}$ ins. The brim is strongly curved and is slightly sloping. The whole surface dec. with embossed and chased figures illustrating on the comb an oval panel with a figure of a man in quasi classical armour; figures of Justice, Fortitude, Fame, and Peace recumbent on either side; on the skull is an equestrian battle scene, gadrooned ornaments on the border. The surface is russet and gilt, the

details of the armour &c. being damascened in gold azziminia.

Italian (*Milanese*), *about 1595.*

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate lxxii., Fig. 1.

1260. Commander's Baton, of wood, covered with velvet. The two ends are composed of hollow cylindrical caps of copper gilt, chased in high relief with trophies of arms and laurel ornaments.

French, about 1690–1700.

1261. Commander's Baton. It is composed of russet steel, cylindrical and hollow, and entirely inlaid in gold azziminia with a close table of numerals. On the end is a coat of arms. 30¾ ins.

Italian (*Milanese*), *about 1590.*

It was formerly from the collection of the Duke of Alva and purchased at the sale in Madrid together with a picture that was at Goodrich Court Collection. From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Armour and Arms," by Joseph Skelton, F.S.A., Vol. I., Plate xxxi.

Sir Samuel so admirably describes the use that this baton was put to that a quotation of his description of it proves of great interest.

"It is of steel, hollow, to contain the muster-roll of an army, and covered outside with Arabic numerals in gold with divisions of silver on a russet ground. These are the results of calculations according to the system of warfare in the Sixteenth Century, by which, on being turned round, the general is apprized what number of men would occupy any given space, and *vice versâ*. They are arranged in ten columns, covering one half of the cylinder, with the continuation on the other half. The heads of these are as follow:—1st, Numero de gente, commencing at 100 and increasing by fifties till 1000, and then by hundreds to 16,100; 2nd, Tantos por hilera; 3rd, Tantas hileras; 4th, Sobras; 5th, Frente esquadron quadrado de sitio; 6th, Costado de sdron quadrado de sitio; 7th, Sobras; 8th, Numero de esquadron quando tiene gente: 9th, Numero de esquadron sin gente; 10th, Sobras."

1262. Commander's Baton or Septre, of silver, hollow and almost cylindrical; the grip is covered with crimson velvet; the pommel and rondel, parcel gilt and decorated in appliqué band with spiral ornaments. Above the rondel are four appliqué ornaments formed as niches of strap-work, containing the figures of the Virgin and Child, St. John, and St. Peter, twice repeated. The end finishes in a similar formation as the pommel.

Probably North German, about 1625.

1263. Main Gauche Dagger. Flattened spherical pommel, chased in low relief with horsemen; straight quillons, ending in spiral fluting and flattened knobs. In one with this is the knuckle guard, which is circular and convex. Dec. with a circular panel in the centre, chiselled with two equestrian figures combating. Around this is a border of pierced formal flowers, and outside this again are two separate bars. Wire-bound grip. The blade, 17 ins. long, back-edged, of flattened diamond-shaped section at the hilt. The ricasso widens to 1½ ins. broad, the edge dentated.

Probably Spanish, about 1645.

1264. Main Gauche Dagger. Flattened spherical pommel spirally fluted; straight quillons, spirally twisted, ending in flattened knobs. In one with this is the triangular knuckle guard, finishing in a roped edging. The hilt entirely decorated with delicate piercing of conventional budding acanthus scrolls; the grip similarly decorated, as also the inner plate to the knuckle guard. The blade, 15¾ ins. long, partly back-edged, grooved, and pierced, the point coming to a flattened diamond section. The ricasso is 1⅝ ins. wide, with serrated edge, and two circular holes forming sword breakers.

Italian (Neapolitan), about 1650.

1265. Light Hunting Sword. The hilt entirely of blued iron; both the pommel and quillon ends are chiselled with grotesque masks. The grip is hollow and pierced down each face with a flowing scroll design. The shell is small, droops over the blade, and chiselled and pierced with a grotesque mask. The blade, 28¾ ins. long, back

edged within 7¾ ins. of the point. The back edge is doubly grooved, etched at the hilt with an oval panel, inscribed—

DAMASCO.

The groundwork of small scrolls, gilt.

Italian (*Brescian workmanship*), *about 1680–1700.*

1266. Main Gauche Dagger. Hollow pear-shaped pommel; hollow cylindrical grip; straight quillons, hollow at the ends, of oval section, and permanently rivetted to them the triangular knuckle guard, the edge of which is turned outwards to a semi-circular section. The whole hilt is pierced and chiselled, both inside and out, with a conventional design of interlaced scrollwork. Inside the knuckle guard is a double pierced plate, with escalloped border, placed one above the other. The blade, 16½ ins. long, partly back-edged, and serrated, of flattened diamond-shaped section at the front. The ricasso, 1⅛ ins. wide, pierced with two circular sword breakers.

Italian (*probably Brescian*), *about 1660.*

1267. Sword Breaker. Cylindrical pommel, straight quillons of circular section, and single ring guard. Dec.: none. Spiral wire-bound grip. The blade, 14 ins. long, 1¼ ins. wide; on one side it is sharply chamfered to a cutting edge, the back hollowed to ten barbed-headed projections to catch the point of the adversary's sword or rapier. The ricasso chiselled and fully gilt with quatrefoil panels of flowers.

Italian, about 1600.

From the collection of M: E: Juste.

From the collection of the Count de Nieuwerkerke.

1268. Complete Chanfron from the same harness as the breast and back plate **Nos. 1269 & 1270.** It has a hinged crinet. The ear-pieces are permanently rivetted to the main plate, the edging roped, and followed by a row of steel-headed rivets; for the attachment of the lining, a shield-shaped plate is secured to the centre of forehead, charged with the same arms as are etched on the two following pieces.

Spanish, about 1580.

1269 & 1270. Breast and Back Plate. The breastplate is of peascod form, with roped turnover and roped laminated gussets. The lower edge is finished by being turned under to a semicircular section, and on to which was attached, by two screw turners, the taces and tassets. Decorated by radiating vertical bands and bordering, deeply etched and fully gilt. In the centre is an oval shield of arms crowned, above this an oval panel with the figure of Fortune, and below, Judith with the head of Holofernes. Similar panels of classical figures are on the bands, they are all formed by C-shaped scrolls, placed back to back, a device much used in the decoration of Spanish armour of the last quarter of the 16th century. The same theme of ornament is utilized on the back plate.

Spanish, about 1580.

1271. Linstock and Gun Rest, of russet iron, cylindrical haft socket, narrowing slightly at the top. Above this is a flattened campania vase-shaped form, on which rest two long-tailed monsters, which form the commencement of the arms. They, on their heads, attached round the neck by a collar and reins, support the double ends of the arms formed as snake heads, into the mouths of which fastened the slow match. The whole is chiselled in low relief, with scale ornaments, trophies of arms, etc., and partly incrusted with silver.

French, about 1630.

1272 & 1273. Dagger and sheath of similar formation as **No. 1338.** The blade, 9¾ ins. long, is of flattened diamond section and grooved. The decoration varies somewhat, having oval panels of heads in gold and silver, arabesque groundwork.

German, about 1660.

The enrichment of this dagger is a modern addition.

1274 & 1275. Dagger and sheath entirely of russetted iron. The pommel and grip in one, swelling to an oval hemispherical knob; drooping quillons of flattened section and single ring guard. The whole decorated with a true arabesque design in gold and silver azziminia. The blade, 10½ ins. long, waved and etched. The scabbard similarly

decorated to the hilt with two rings for suspension. It is of 16th century type, but is of modern workmanship and enrichment.

Spanish, 19th century.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1276. Circular Rondache. Convex centre, flattened border turned under to a semicircular section, around the edge of which runs a row of quatrefoil-headed rivets for the attachment of the lining. The surface is russeted, embossed, chased, plated, and damascened with gold azziminia, and incrusted with silver. The design which occupies the centre is the Second Labour of Hercules—the destruction of the Hydra. In the neighbourhood of Lake Lerna, in the Peloponnesus, Hercules combated with the Hydra, and mythology states that each time he destroyed a head two fresh ones sprang up in its place, and the fight would have been fruitless had not Iolas, as shown on the shield, seared the part with a flaming torch. Whilst Hercules was fighting this monster, Juno, being envious of him, sent a crab to bite his foot. In the foreground, to complete the composition, is introduced the death of the centaur Chiron, preceptor of Hercules, and part of the episode of the Fifth Labour. Of the four small oval panels on the border, the top one is filled with the attack of the centaur by Hercules as one of the Lapithæ; on the left Hercules carrying off the columns of the Gades; on the right Hercules easing Atlas of his load by bearing for a time the weight of the Earth, and in the panel below Hercules strangling the Nemæn lion. Between these panels is a composition of various trophies of arms.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved "Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate lxi.

1277. Breastplate. Blackened and partly gilt surface with roped turnover and roped laminated gussets. It is of slight peascod form with five laminated plates at the base. The upper part is embossed and decorated in low relief with the figures representing the Virgin and Child, St. Christopher carrying the Infant Christ, and St.

Jerome. These saints, though apparently forming part of the same group, must be taken as individual figures, owing to the fact that the Infant Christ is twice represented. Above these figures is a grotesque mask, from the mouth of which issues formal acanthus foliage. The edges of the lower laminated plates are bordered by bands of conventional foliage, etched, and with remains of gilding.

Italian, about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate lxx.

1278. Falchion-shaped Sword. The hilt of blackened iron, flattened pear-shaped pommel, and quillons curving in opposite directions. Both the pommel and quillon ends are chiselled in high relief and pierced with crouching nude figures holding scrolls, on which rest ducal coronets. In the block from which the quillons issue and in the pommel, are chiselled and undercut figures of horsemen. The whole design is heightened with gold damascening. Spiral wire-bound grip. The blade, 27¾ ins. long, back edged, slightly hollowed, curved, the cutting edge chamfered, russetted and damascened with an interlaced scrollwork and shield of arms in gold azziminia.

Italian, about 1580.

1279. Circular Rondache. The surface now of a blackened colour, convex in section, the border turned under to a semicircular-shaped edging, and closely followed by a row of small spherical-headed rivets for the attachment of the lining strap. The centre is occupied by a panel formed almost to a double circle, joined side by side. In this, is most delicately embossed and chased in low relief a composition intended to represent the retreat of Charles Brandon, Duke of Suffolk, in his march on Paris. He advanced within eleven leagues of Paris, burning and plundering on his way, in order, at the instigation of the Duc de Bourbon, to crown his Sovereign, Henry VIII., as King of France. The English army was defeated by the French Government calling out the levy, *en masse*, in aid of the army under Tremouille. The extensive landscape represented, according to Sir Samuel Meyrick, "is

"that from the mouth of the Somme to the bridge of "Bray, and of the coast as far as Calais." In the foreground is the French infantry being flanked by cavalry and artillery. In the distance are views of various fortified towns and small companies of the conflicting armies, seen between the hills. Of the two angles that form the central panel into its double circle form, the top one is filled with an oval crowned escutcheon of the arms of France, surrounded by the collar of the Order of St. Michael, instituted by Louis XI., in 1469. This is supported by two nude recumbent figures of boys, and behind them griffin-like monsters bound by ribands. In the corner compartment are two recumbent partly draped female figures, possibly representing Bellona and Minerva, whilst behind and around them are grouped their respective attributes. The narrow riband-borders to these compositions have been formerly damascened with Latin inscriptions that have now almost entirely perished, but among other words can be traced

T . . . . . ANGLORVM . . . O . . .

The bordering of this fine shield is composed of fourteen dolphins in seven different attitudes, and as many crabs, placed alternately. The groundwork from which they are embossed is engraved with a waved design.

French workmanship, not later than 1590.

This shield was exhumated in France, and although having suffered considerably from rust oxidisation and from the pickaxe that was struck through it, and which broke it into three parts, still remains as a record of the ultra-refinement of embossed ironwork. We are able to see from the slight traces that remain, that its whole surface was originally enriched with gold and silver overlaying and damascening. This, however, according to Mr. Skelton, "was removed to "gratify the avarice of the finder." It was rescued from entire destruction by Count Vassali, into whose collection it passed and under whose guidance it was most carefully and skilfully restored. From his keeping it passed to the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and is illustrated in "The Engraved Illustrations of Ancient "Arms and Armour," by Joseph Skelton, F.S.A., Vol. I, Plate xlix., and L, A, and B. Sir Samuel states that it was the shield of Francis I., to whom it was presented by the people of Paris, and was in all probability executed from a design of Guilio Romano, or Primaticio. This most interesting assertion must, however, be upset by the fact, that from its general style and workmanship it cannot be given an

earlier date than about 1585. The deciphering of the central battle scene is taken from Sir Samuel Meyrick's admirable work.

1280 & 1281. Scimitar of an Estradiot. Russet, gold and silver plated hilt. The grip and pommel in one and entirely of iron, curving slightly and pierced at the top with a circular hole for a wrist strap. The whole surface of this part is chiselled in low relief with an Asiatic ornament introducing masks. The quillons curve and finish in satyrs' masks; they issue from an oblong block, the outside of which is the oval slightly curved shell. Dec. in low relief with the subject of Horatius Cocles, protected by the twin star Castor and Pollux, guarding the Tiber bridge against the attacking army of Porsenna. The blade, 34½ ins. long, is of scimitar fashion and has an Oriental character inlaid in gold. The scabbard is of wood, covered with green velvet and mounted with chape, locket, and ferrule; figured in oval panels with Leda and the Swan, Europa and the Bull, and an amazon armed with spear and shield.

Italian (*Venetian*), *about 1570.*

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustra-"tions of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cv.

The encounters between Venice and Constantinople led to the Venetians employing mercenaries in the form of the Greek Cavalry, who were variously called Stradiots or Estradiots, after their calling in their own language.

CASE 11.

1282 Closed Tilting Helmet. The skull piece has a finely-moulded comb, slightly roped at the top. The chin piece opens down the side. The vizor and bevor in one plate of considerable thickness. The occularia narrow, and set back at a distance 1⅛ ins. from the contour of the bevor, which is pierced with ten upright slits for breathing purposes. The lower edge of the helmet is hollowed to a roping to fit the top plate of the gorget, but has also three extra plates which are attached by

three screws and form a species of gorget plate. A extra tilting piece attached by two screws reinforces t entire upper portion of the left-hand side of the helme which in a "cource" is the most vulnerable and expose The entire surface is decorated with an etched interlace design and fully gilt. It weighs 10 lbs.

German (*Saxon*), *about 1580.*

The condition of this helmet is most remarkable, th burnished gilding in places being as fresh as the day it wa made.

1283. Casque *à l'antique.* The skull piece has a high rope comb. The umbril, which is formed of the same piece projects to some distance over the face as in mos helmets suggested on classical lines. Hinged cheek pieces. The surface decoration is divided in the following manner:—On either side of the comb is an oval panel, containing on the one face a composition of Leda and the swan, and on the reverse Venus nursing Cupid. On either side of these medallions are panels of musical and military trophies, both the groundwork of these and that of the central medallions are plated with gold and minutely finished with an annular design. The whole edge of the comb is formed by the bodies of spirally intertwined snakes, the heads of which appear over the forehead, the bodies are engraved with scales and plated with silver. On either side of the skull are upright oval panels, with the subjects of Horatius Cocles, on the Tiber Bridge, facing the army of Porsenna; and on the reverse M. Curtius leaping into the pit. In the triangular panels at the sides of the central composition are trophies of Roman armour, etc. In the centre of brim or umbril is the head of Medusa, griffins at the sides; the same ornaments are repeated on the neck guard, though the mask is that of a female in repose, with Grecian head-dress. The ear pieces embossed with griffins. The work of this most highly-wrought helmet is embossed, chased, and the surface russeted; thick gold and silver plating are much used as an enrichment. The finer details of the armour trophies, harness, bordering to the panels, etc. is left to the gold and silver damascening, with which most of the russeted surface is relieved.

Italian (*Milanese*), *about 1565.*

Sir Richard Wallace purchased this casque in 1882 from Mr. Durlacher, who acquired it from a collection in Italy. It was sold for the then high price of 2,300*l.*

1284. **Open Casque,** with high corded comb, pointed umbr and neck guard of the same piece, hinged ear piece The whole surface is blued and decorated with a fine arabesque tracery in silver azziminia damascening; the borders, which are roped and have a sunk band following the contour, are gilt; on the right-hand side of the skull at the back is an escutcheon-shaped plume holder.

Probably Spanish, about 1570.

The decoration of this helmet recalls somewhat the suit of Henri II. armour in the Musé d'Artillerie, No. 118 of the present catalogue.

1285 & 1286. **Stiletto.** The hilt entirely of russet iron, oviform pommel, octagonal grip, straight quillons of flattened section widening at the ends, decorated with floral scrolls damascened in gold and silver azziminia. The blade, 9½ ins. long, of diamond-shaped section, moulded at the hilt. The case of wood covered with black leather; the chape similarly decorated to the hilt.

Probably German, about 1610.

1287. **Upright Plaque,** with domed top of slightly convex form, probably having formed the door of a steel overlaid cabinet or coffer. The decoration is embossed, chased, plated, and damascened with gold. The subject represented is chosen from Roman history. A view of a colonnade and town in the distance. 13 ins. by 7⅞ ins. In ebony frame.

Italian (Milanese), about 1560.

1288 & 1289. **Pair of Plaques,** forming together part of the cantle of a saddle, the exterior borders embossed to a roping. On each plaque, embossed in high relief, is a seated figure. On the one a female, allegorical of Peace, draped and sandalled, the right hand raised, and holding in the left a palm branch; the hair bound close to the head, under a combed headgear. On the other plaque is the seated figure of a man, emblematical of Music. He is clothed in classical attire and crowned. In his raised left hand is a baton; the right rests on a viol, which is at his side together with its bow. The details of the costumes are damascened in gold azziminia. The

background plated with gold and engraved with flowing scrolls. The exposed parts of the body are plated with silver.

Italian, about 1550.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

1290 & 1291. Dagger. Russet hilt, openwork pommel, grip, and quillons; both pommel and quillons are pear shaped with spiral openings, the same piercings are on the grip. The blade, 8 ins. long, of flattened diamond section. The ricasso, entire hilt, and scabbard mounts are decorated with formal strawberry leaves damascened in gold azziminia. The sheath of wood covered with velvet.

Italian, about 1560.

1292. Circular Plaque of convex form; probably forming the central boss of a leather or velvet covered rondache. It is of russet iron; the decoration composed of a large circular panel, occupying the whole surface, on which is embossed and chased the seated figure of Minerva, holding in her right hand a spear and in the left a small statuette of Victory, at her feet are piled panoplies of classical arms and armour, in the background are the pinnacles and roofs of a city. A beaded border surrounds this composition. The whole plaque is enriched in detail by gold damascening. The outside edge is escalloped.

Italian (Milanese), about 1545–50.

1293. Circular Rondache, the border roped. The centre of convex section, embossed with a large circular panel, with the subject of Horatius Cocles defending the Tiber Bridge. He is represented mounted and armed with a circular shield and short curved sword of falchion form. The attacking forces of Porsenna are on the left-hand side, whilst on the right are workmen and soldiers destroying the bridge. On the further shore of the river are the walls and turrets of Rome, whilst at one of the gates stands a group of generals; the details of the armour and architecture are damascened with gold and incrusted with silver. On the band round the border

are heaped together various trophies of armour and arms, together with seated and recumbent figures of warriors and amasons, amorini, etc. 21¼ ins. diameter.

Italian (*Milanese*), *about 1580.*

1294. **Upright Plaque.** Embossed, chased, plated with gold and silver, and damascened with gold. In the centre is an oval panel with strapwork borders containing the subject, two smiths working at the anvil. The forge is seen in the distance. This centre oval panel is supported on the back of two monsters which are linked together by their slender waists. At the top is a bifurcated mermaid with outstretched hands holding festoons of drapery secured at the top corners in grotesque masks, which in their turn support from their mouths hanging festoons of fruit and flowers. Figures of boys are seated on the strapwork corners of the oval frame. 12 ins. by 10 ins. In ebony frame.

Italian (*Milanese*), *about 1570.*

1295 & 1296. **Left-hand Dagger.** Russet hilt, globular pommel, straight quillons of flattened section widening at the ends, single ring guard; wire-bound grip decorated with incrustations of cherubs' heads, scrolls, and leafwork in silver. The blade, 10¼ ins. long, strongly ridged, grooved, and pierced, the ricasso plain on the one face. The scabbard of wood covered with green velvet, russet, and silver mounts.

Italian, about 1600.

1297. **Small Spanner** for a wheel lock, of blued steel, below the cylindrical head in which are the two apertures is a turnscrew; the surface is decorated with incrustations of masks and strapwork in brass.

German, about 1620.

From the collection of M: Baur.

From the collection of the Count de Nieuwerkerke.

1298. **Linstock head** of russet steel. The haft socket is cylindrical and with a fluted campania vase-shaped head from the top of which springs the two arms for the slow match; the top of each arm finishes in the head of a

long-necked monster. The haft socket is decorated with an interlaced arabesque design in gold and silver azziminia, between which is a narrow band with laurel foliage engraved and gilt. On the arms are oval panels of portrait busts, trophies of arms, etc. engraved and plated with gold and silver.

Italian (Venetian), about 1600.

1299. Circular bosette from a bit. Of bronze gilt. In the centre in relief is the mask of a lion; around the border in low relief are trophies of arms, scrolls, etc.; the outside edge escalloped. 3⅜ ins. diameter.

Italian, about 1530.

1300. Scabbard chape of a Sabre or curved Sword. It is of russet iron finely embossed and chased with a shield on either face, containing the head of Medusa, the borders of elaborate strapwork, introducing caryatid figures, amorini, ox skulls, and trophies; the design is partly damascened with gold.

Italian, about 1550.

From the collection of the Count de Nieuwerkerke.

The strapwork is executed with that power characteristic of the French "Henri II.," and the rendering in the style of Jean Goujon, but from the general form of the chape, and the boldly introduced masks and trophies, it must rather be ascribed to Italian workmanship.

1301. Oblong Plaque, of russet steel. Embossed, chased, plated with gold and silver, and damascened with gold azziminia. The composition suggests a view through the corridors of a classical building, between the pillars of which are grouped figures emblematical of Music, whilst afar off appears a city. In mid air, supported on clouds and drawn by four winged horses, is a car in which are seated the figures of Venus and Adonis. The friezes which cross the top and bottom of the plaque display allegorical figures, strapwork, etc. 7½ ins. by 11¾ ins. In ebony frame.

Italian (Milanese), about 1580.

1302. Sword of Henry, Prince of Wales, elder brother of King Charles I. The pommel is large and spheroidal, the

quillons straight and of oval section, issuing from a central block which overlaps the blade on either face; a similar formation to the pommel, but smaller, is at the end of each quillon. The grip bound with silver wire. The hilt is decorated with circular panels containing heads of the Roman emperors, between which are bunches of fruit and flowers, and from these, hung by ribands, are trophies of Cupid's masks, etc., thickly incrusted in silver. The groundwork matted and gilt, now somewhat corroded. The blade, 32¼ ins. long, of flattened lozenge section, the ricasso is grooved, and inscribed on either face—

CLEMENS HORNN.
ME FECIT SOLINGEN.

and with the mark of that maker the impressed unicorn head. The blade is russeted to a distance of 8 ins. from the hilt, where it is damascened in gold azziminia, with laurel wreaths, the Prince of Wales' feathers and the initials H P. At the base is an inscription; unfortunately so many of the letters are obliterated as to render it unintelligible.

The hilt is Italian workmanship, about 1605.

This sword may possibly be part of the gift sent by Louis, the Dauphin, son of Henry IV., of France, in 1607, to Henry Prince of Wales, for it comprised "a suit of armour well "gilt and enamelled, together with pistols and a sword of the "same kind and armour for a horse." This supposition is supported by comparison of the decoration of the blade of this sword with that of the dagger No. 1306. For although the blade was made by the well-known smith Clemens Horn, of Soligen, it was undoubtedly decorated by the same hand as the Henry IV. dagger, which is known to be of French workmanship.

1303. Right-hand Gauntlet of Henry, Prince of Wales, son of King James I., and elder brother to King Charles I., made by the armourer, William Pickeringe, suggested by the work of Jacobi. The outside plate of the cuff is bell-shaped and pointed. The interior, formed of four plates, connected by almayne rivets. The metacarpal plates are five in number. On the knuckle plate are four hollowed bosses, into which fitted the knuckles. Both the thumb piece and the fingers are sealed. The surface decoration consists in two slightly-sunk vertical bands, deeply etched with an interlaced

strapwork design introducing the crowned letters H P. The panels between the sunk bands are blued, and have on them the thistle and Tudor rose, connected by knotted work sunk and etched. The whole of the sunk and etched work is fully gilt. The plates are connected and the lining retained by brass-headed rivets.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate lxviii.

It is generally believed that the suit to which this gauntlet belonged was made between the years 1610 and 1612, when the young Prince was created Prince of Wales, on which occasion he caused a challenge to be given to all knights in Great Britain under the name of Mæliades, Lord of the Isles. He was then not sixteen years of age.

There is in the State Paper Office an original warrant, dated July 11, 1614 (nearly two years after the death of the Prince), directed by King James I. to the Commissioners of the Office of High Treasurer of England, stating:—
"*Whereas there was made in the office of our armory of*
"*Greenwich, by William Pickeringe, our master workeman*
"*there, one rich armour with all peeces compleate fayrely guilt*
"*and graven by the commaundement of our late deere sonne*
"*Prince Henry, which armour was worth (as we are informed)*
"*the somme of three hundred and forty poundes, whereof the*
"*said William Pickeringe has received of our said late deer*
"*sonne the somme of one hundred and forty poundes only, soe as*
"*there remayneth due unto him the somme of two hundred*
"*poundes.*"

There can be little doubt that this gauntlet is from the suit referred to above. The greater portions of this suit still remain in Her Majesty's collection in the guard room at Windsor Castle.

1304 & 1305. Complete Gorget, composed of two plates. The front plate extends for a depth of 10½ ins. over the chest. The border is turned under and engraved to a roped pattern, inside this is a narrow band, plated with gold, the contour followed by a row of hemispherical-headed steel rivets. The surface decoration is composed of embossing in high relief, engraving, gold and silver plating, and russeting. The design represents the siege of a town. On the front plate, the town is seen in the distance, by the walls of which flows a broad river, spanned by two stone bridges, the besieging army are landing by the help of small coracles and storming ladders.

On the bridge on the right the contending armies meet in a fierce melée. In the extreme distance are companies of infantry and cavalry. In the foreground a commander rides away from the spectator, holding in his extended left hand a bâton. Companies of knights armed cap-à-pie and musketeers hurry towards the contested bridge. At the base of the left-hand bridge, seen beyond the hillocks, are pieces of artillery. The whole composition is as though viewed from the top of a hill. The same battle occupies the back plate, but seen from a different standpoint, the town is on the left and the river viewed in perspective crossed in the middle distance by the bridge. On the left a large party of knights charge down the hillside, at the base of which passes, at right angles, wagons loaded with armaments and guarded by orientals, a large party of horsemen on the right in the distance. In the front centre of the composition is the equestrian figure of a Venetian estradiot, wearing a mail shirt and holding in his right hand a javelin. The workmanship is French.

French, about 1615–20.

1306. **Dagger of Henri IV. of France,** which was given together with its rapier by the town of Paris to the King on the occasion of his marriage with Marie de Medici in 1599. The hilt is entirely of russet steel. Flattened oviform pommel, grip, drooping quillons, ending in flattened lobes, single ring guard. The whole is decorated with gold azziminia damascening to a design of branches of palm, the double H (HENRI) many times repeated, also the double M (MARIE), the collar and order of St. Esprit and the inscription on the quillons and ring—

ACET HENRYS VAINQVEVR

DE PARTENT DE BONHEVR

ORDINAIR AVX MERVEILLES

LA ASTRE PLVS FIDELES

The blade, 9½ ins. long, a flattened ridge running its whole length; strong ricasso. It is also decorated with gold azziminia damascening with a large crowned double H on the ricasso, down the face, palm leaves and the following

inscription on the front face VICTORIA REGIS, on the reverse—

JUPITER ET VENUS SONT D'HEUREUSE INFLUENCE,
SATURN AVEC MARS TRÈS MALIGNS PERVERS
MERCURE ET (LE) SOLEIL ET LA LUNE EN PUISSANCE
MÉDIOCRE, EN LEUR TOURS GOUVERNENT L'UNIVERS

This fine dagger is further enriched with twenty oval plaques of mother-o'-pearl in the hilt and down the face of the blade. The plaques in the pommel engraved

JE RESTE A LA FORCE
PRVDENCE MESVRE
LA . . . DE TOVTE CHOSE

on the remaining ones, the letter H, the arms of Navarre and the fleur-de-lys.

French, dated 1598.

The rapier, the fellow to this dagger, is in the Musee d'Artillerie, No. 380 J of the present catalogue. The inscriptions on the rapier describe the principal victories of the King before and after his ascension to the throne. They are in French and Latin; in the dagger considerable difficulty has arisen in deciphering the lettering, the rust oxidisation having eaten beneath, and removed a considerable portion of the gold azziminia damascening.

1307. Mace. The head is globular and has twenty-two pyramidical spikes. The haft cylindrical, and hollow. The grip is of square section with acorn-shaped pommel and small rondel. It is decorated with oval panels, engraved and plated with gold, and holding emblematical Roman figures, the bordering composed of small dots incrusted in silver. The groundwork entirely covered with C-shaped scrolls placed back to back and filled with minute scroll work in gold azziminia damascening. Down the centre of the haft a fluted ornament is utilized in gold plating. The whole ground is of a russet colour.

Italian (probably Venetian), about 1560.

The formation of this curious mace, or "morning star" as it might possibly be called, was no doubt derived from the formidable ball-headed mace, into which are inserted small blades, constantly met with in Central India. *See* No. 31 in the catalogue of the oriental arms of this collection.

1308. Oval Shield. In the centre is a composition occupying nearly the whole surface. The embossing from the back is in high relief. The face is chased, richly plated with gold and silver, damascened in the same metals, and with all the exposed surface of the iron russeted.

The subject chosen for the enrichment of the centre panel is a composition of figures representing Scipio receiving the keys of Carthage after the battle of Zama, B.C. 202.

In the extreme centre of the shield is seated Publius Cornelius Scipio (afterwards called Africanus). He is dressed in complete armour of Roman fashion, holding in his left hand a baton, the right extended to receive the proffered keys. Behind him are standing the generals of his army, the foremost of which group may, on account of the semi-oriental nature of his armour, represent the Numidian Prince, Masinissa, who assisted Scipio in many of his campaigns. Above the heads of this group can be seen the chariot horses, tended by negros, and beyond them the tops of the pitched tents. A little to the right, and just behind the figure of Scipio, is the allegorical winged figure of Fame, robed in a richly-striped flowing mantle. In her right hand she holds a trumpet as in the act of raising it to her lips. At her feet the figure of a cherub holding a palm branch, whilst from above flies down another cherub holding a crown.

With her figure slightly bent in submission a female, emblematical of the people of Carthage, offers with her right hand the keys of the town to Scipio, whilst with her left she points over her shoulder to the procession of figures, many of whom bear offerings, passing through the city gate, the two foremost possibly intended for Hasdrubal and Syphax.

The City of Carthago, or Carthage itself, standing on a hillside is seen on the right-hand side of the composition in the middle distance, the outer wall and moat in perspective, at the end of which is a second gate open and with the drawbridge down, from which issues the remainder of the defeated army of Hannibal, glimpses of which can be seen on the wooded hillside which ascends in a slope to the left-hand side of the composition. In the far distance flows a river, on the further bank of which is a series of hills, and on the top left-hand corner a distant view of a citadel, at which point the river

is spanned by a bridge. At the base of the panel flows a river crossed in the centre by a small stone bridge.

The border of the subject is composed of a continuous garland of fruit and flowers bound by a riband, this is intercepted at intervals by oval cartouches containing sprays of formal flowers and vases. At the sides, partly concealed by the fruit, are figures of amorini. In the bottom cartouche is a Medusa head, whilst at the top in an elaborate strapwork frame is introduced the reversed cipher and insignia, the interlaced crescent moons of Diane de Poitiers. The whole of the border ornament is on a gold plated ground minutely stamped with an annular design. 21¾ ins. wide by 26½ ins. deep.

Italian (Milanese), about 1530.

From the collection of the Count de Nieuwerkerke.

This superb shield was, in 1786, in the collection of Gustavus Brander, Esq., of Christ Church, Hants, anterior to that, in the possession of a Dr. Ward, who purchased it in Italy for *five hundred pounds*. It has been engraved by N. C. Goodnight as the frontispiece to one of the earliest works on ancient weapons, "A Treatise on Ancient Armour "and Weapons," by Francis Grose, published in 1786.

This most beautiful shield, made at the period when the Italian artist and armourer worked as one, deserves to be placed as one of the finest productions of its kind extant. Designed most probably from a cartoon of Giorgione and executed in the spirited and broad manner of the Negroli a grandeur of effect and general design has been obtained that is lacking in the more highly wrought shields of a later date. The fine shield forming part of the bequest recently left by Baron Ferdinand de Rothschild to the British Museum is a striking proof of this. Though infinitely superior in condition and quality of workmanship, it fails to convey that sense of greatness and spirit so apparent in the one before us. The shield in the British Museum is the work of Georgio Ghisi and is dated 1553, twenty-three years later than the date given to this shield.

1309. Mace. The head is composed of six flanges, each formed to the outline of a segment of a circle. The haft is cylindrical and hollow. The whole surface, with the exception of the grip, is covered with a true arabesque design in gold and silver azziminia on a blued ground

The grip has, as decoration, a chequered pattern. In each diamond-shaped panel is a gold-plated rosette.

Italian (Venetian), about 1560.

1310. Dagger. Openwork pommel and quillons. Both pommel and quillons are chiselled with grotesque monsters' heads and griffins, the heads of which form the ends of the quillons, and turn at right angles to their bodies. Wire-bound grip. The blade, 9⅞ ins. long, of flattened diamond section, with two oblong piercings; grooved ricasso.

French, about 1620.

1311. Centre Plaque of the Cantle of a Saddle. The borders are roped, the general outline is semicircular. Dec. with an equestrian combat between a Roman and an Oriental, the walls of a city and an encampment with figures in the distance. The work is embossed, much chased on the surface, fully gilt and russeted.

French, about 1580.

1312. Sword, entirely of steel. The pommel is of flat escutcheon form, the grip hollow, with a moulded band round the centre and ferrules. The quillons drooping, and of arch form, oblong section, coming in the centre to a point over each face of the blade. The whole surface is chiselled in low relief, with masks, strapwork, and festoons. In the pommel are oval panels, with the emblematical figures of Justice and Fortitude. The hilt has been enriched with gold plating and silver incrustations. The blade, 32 ins. long, 1⅛ ins. wide, grooved the whole length, trebly grooved and pierced at the hilt. It is engraved with bold C-shaped scrolls, and has on it the running wolf mark.

Italian, about 1530.

The general outline and contour of this sword is fine and graceful. Unfortunately the surface has perished, and is now of a dull leaden colour. The beautiful sword of Cæsar Borgia, in the family of the Duke of Sermoneta, has a hilt of very similar form and decoration to this, but is perfect in point of preservation.

1313. Oblong Plaque, of russet iron. Dec. in embossed work with the recumbent figure of Bellona; she is partly

draped, and leans with her right arm on a quiver of arrows, her head is turned to the left, in her right hand she holds a bow, in her left an arrow; on the top left-hand corner of the composition is a figure of Cupid, a hilly landscape and view of a ruined arch in the distance. The surface is plated and damascened with gold and silver. 4¾ ins. by 8¾ ins. In ebony frame.

Probably Italian, about 1545.

This work recalls the workmanship of the oval shield No. 1308.

1314. Triangular Powder Flask, of wood covered with crimson velvet. On either face are plaques of russet steel, the centres of which are embossed with the following composition. At the base is an oval panel containing the emblematical figure of the Tiber, the borders are of strap design, on either side of this medallion stand nude figures of men holding seahorses, above them are two cornucopæ of flowers, on which are seated two figures in Romanesque attire each holding a viol. Between them is a vase on which stands the small figure of a satyr, who, in his turn, supports two other similar figures. The whole of the border, details of the design, and various mounts of the flask are inlaid with arabesques in gold and silver azziminia. 10⅜ ins. high.

Italian, about 1560.

1315. Mace, of russet steel. The head is composed of eight flanges, the outline formed to a double scroll, with a small blunted projection in the centre of each; the haft is cylindrical and hollow. The whole surface is decorated with gold plating to a design of oblong panels of arabesques and intertwined ornaments, introducing the number IIII.

North Italian, about 1580.

1316. Mace. The head is composed of eight flanges formed to the outline of an obtuse angle. The haft partly octagonal; the grip spirally fluted. The whole surface is decorated with a conventionally arranged interlaced design of leaves, etc. plated in gold on a russet ground.

Probably Spanish, about 1560.

CASE 12.

1317. Cabasset. The surface entirely russet; pear-shaped skull piece, finishing in a small solid stem, straight brim, with roped edge. The surface decorated with embossing in low relief, gold azziminia damascening and plating. On either side of the skull is an oval panel, representing the siege of a town, above these are smaller upright oval panels, with figures of Lucretia and Fortuna—at either end are other oval panels containing amorini, masks, etc. All the panels are united by strap work. The groundwork entirely covered with interlaced scrolls in gold and silver azziminia.

Italian (*Venetian*), *1580.*

1318. Pear-shaped Morion, with curved sloping brim, studded with brass-headed rivets. Dec. with embossing, chasing, damascening, and overlaying in gold azziminia, on a russet ground. On one side is represented Europa and the Bull, a castle in the distance; on the reverse the story of Pœtus and Arria. Masks and scrolls on the brim.

Italian, about 1590.

From the collection of Sir Samuel Rush Meyrick, F.S.A. of Goodrich Court, and illustrated in "The Engraved Illus-' "trations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate lxxi.

1319. "Chapel-de-fer" or iron hat of the Doge's guard. Russet surface. The skull piece is hemispherical, and slightly ridged; the brim straight, drooping slightly, and turned under at the edge to semicircular section. Round the base of the skull are a series of rivets, with pear-shaped heads, for the attachment of the lining strap. The same rivets are repeated round the edge of the brim. The whole surface very slightly embossed, chased on the exterior, damascened, and plated with gold. On one side is an upright quatrefoil-shaped panel, containing a figure in the attitude of prayer, inscribed S P E S. On the reverse side a figure holding a chalice, inscribed F E D E S. In the front of the helmet is an oval shield of arms, surmounted by the Lion of St. Mark,

inserted in an oblong panel. MAXIMO NON. MAGN (A). Classical figures on the border. The whole of the groundwork covered with trophies of Roman armour, swags of flowers and drapery. At the back is a tubular plume holder.

Italian (Venetian), about 1540.

1320. Pikeman Officer's Helmet. The skull piece, which is made in two halves, is fluted, the ridges radiating from the apex. It is also embossed with narrow roping, partly gilt. Round the base is a row of rivets for the attachment of the lining strap ; the brim, strongly curved and roped, round the extreme edge of which are two roped lines, between which runs a row of rivets. The surface of the brim decorated with panels of arabesque foliage in silver, azziminia inlaying. Brass tubular plume holder, stamped with arabesque.

French, about 1635.

1321. Cabasset, darkly blued surface, pear-shaped skull, terminating in a small solid stalk, flat brim with roped border. Round the bottom of the skull is a series of rivets with rosette-headed washers, for the attachment of the lining strap. The two sides are dec. with a design embossed and chased in low relief of two oval panels containing armoured soldiers riding barebacked small horses or ponies, buildings in the background, strapwork borders, with masks, griffins, exotic birds, etc. Gadrooning on the brim.

Spanish, about 1600–10.

The feature of the two panels are the soldiers in somewhat fanciful armour, riding barebacked and without bridle or reins, small classical horses exactly resembling those represented in the antique Greek bas reliefs. To make clear the hidden meaning of the subject would be interesting and curious.

1322. Stiletto entirely of steel, spherical pommel and ends of the quillons, which are short and straight ; turned grip. Dec. with chiselled formal flowers in low relief. The blade, 9½ ins. long, of diamond-shaped section ; the facets slightly grooved ; turned ricasso.

German, about 1660.

1323. **Dagger** of exactly similar form and workmanship to **No. 1324.** The blade, 9¾ ins. long, grooved, and inscribed I . H . N . N .

German, about 1600.

1324 & 1334. **Landsknecht Dagger and Sheath.** The large globular pommel and grip are of wood, inlaid after the manner of the arquebus stocks, with spiral scrolls in polished and stained stag's horn; the pommel is capped by russet iron, the quillons short and of flat section, having circular discs at the ends; small ring guard. Dec. with scrolls in gold and silver azziminia. The blade, 9⅜ ins. long, of flattened hexagonal section, grooved on the ricasso, and inscribed I . H . N . N . The scabbard, containing knife and pricker, has four deep semi-circular ridges, the spaces between decorated with figures of Fortune, etc., in gold and silver.

German, about 1600.

1325. **Plaque** in blackened iron from the top of a bullet pouch. It is decorated with an embossed and chased figure of Francis I. in a slashed costume, bearing a sceptre in the right hand, a strapwork canopy above, a spring hook fastening below.

French work, about 1550.

1326. **Circular Rondache,** of convex form. The edge turned under to a semicircular section, the contour followed by a row of brass-headed rivets, by which was secured the lining. The whole surface is russet and dec. with engraving, gold overlaying, and azziminia damascening representing an extensive river scene with classical buildings, shipping, figures, hunting scenes, and wooded banks. In the centre is introduced Europa and the Bull. 23½ ins. diameter.

German, about 1580.

1327. **Model Bronze Cannon.** Round the muzzle is a frieze of three eagles, beyond that an acanthus-leaf moulding, and at the extreme edge a wreath design bound with ribands. The barrel, between the trunnions and the muzzle, is moulded to an interlaced basket pattern, a delicate frieze of briony foliage encircles the barrel at the trunnions. The barrel from here to the touch-

hole is decorated by a series of joined quartrefoil panels each containing a grotesque mask. The touch hole itself is formed as a grotesque mask of larger dimensions than the others. On either side of this are panels of leopards and on a cartouche panel on the underside is the inscription and date—

IO · DE · SANTA
VLIANA POR
MDLXXVII.

The breech is of gadrooned design.

Spanish, dated 1577.

The design of this beautiful model is fine and complete in itself, and, together with the nature of the bronze, produces a richness of decoration that could not be surpassed.

1328. Chanfron. The cheek pieces are hinged, the ear plates attached by rivets, the border roped and its contour followed by a row of brass-headed rivets. Dec. with vertical bands and bordering etched and fully gilt, with a design of conventional rose branches twisted and thorned. In the centre of the forehead, attached by a screw, is a scroll-shaped shield, emblazoned with a coat of arms, etched, gilt, and enamelled, the shield surrounded by the collar of the Order of the Golden Fleece, the double-headed eagle, and surmounted by the papal crown.

Spanish, about 1545.

1329. Vam Plate of a tilting-lance. The top edge chamfered, the lower turned under to a semi-circular section, the contour followed by a row of brass-headed rivets. Decorated with vertical bands, and bordering etched and fully gilt with a design of inter-knotted rose branches. On the polished steel panels is engraved a shield of arms gilt and enamelled, crossed and bordered by the collar of the Order of the Golden Fleece. 11¼ *ins.* diameter.

Spanish, about 1545.

This vam plate is from the same harness as the Chanfron No. 1328.

1330. Circular Rondache. Convex centre, flattened border, turned under at the edge to a roping, the contour followed by a row of brass-headed rivets by which is secured, with

brass rosette washers in the interior, the original blue velvet lining and fringe, a part of which remains. The whole surface is decorated by compartments, formed in concentric circles worked with a graving tool, the subjects fully gilt on a blued ground. In the centre of the shield is screwed a spike, of diamond-shaped section, securing two leaf ornaments, and beneath them is engraved the maker's name—

HIER · SPACINVS · MEDIO . BON . FACIEBAT.
(MADE AT BOLOGNA BY HIERONYMUS, SPACINUS OF MILAN.)

22¾ ins. diameter.

Italian (*Milanese*) *work, about 1580.*

In the smaller band around the central spike are the twelve signs of the zodiac, each contained within the entwined dolphins' tails, which form the arms of female termini that separate the subjects underneath. These are all from classical mythology, and occur in the following order :—(i) Mercury destroying Argus; (ii) Phaeton overturning the chariot of the Sun; (iii) the Rape of Europa; (iv) the Dragon devouring the companions of Cadmus: (v) Perseus cutting off the head of Medusa; (vi) Lycaon preparing human Flesh; (vii) Jupiter changing the Lycian rustics into frogs to avenge Latona; (viii) Apollo flaying Marsyas; (ix) Jason and the Golden Fleece; (x) Hercules carrying off the apples from the Garden of the Hespirides; (xi) Dœdalus and Icarus; (xii) Apollo and Daphne. Below this second row of subjects are another twelve panels with intertwined snake borders charged with subjects from the History of Charles V., in the following order :—(i) Charles as King of Spain, seated on his throne with attendants; (ii) the Battle of Pavia, 1525, representing the capture of Francis I., King of France; (iii) Retreat of the Turks driven before Charles and his brother Ferdinand, King of Hungary, in 1532; (iv) the Death of the Duc de Bourbon; (v) the Siege of the Castle of San Agnolo, in which is imprisoned Pope Clement VII.; (vi) the Delivery of the Christian Captives in Africa by Charles; (vii) The Emperor Charles' invasion of France in 1536; (viii) Submission of the Duke of Cleves to the Emperor Charles in 1543; (ix) the Invasion of Champagne by the Emperor Charles in 1544; (x) the Proposals of Peace from the Protestants, the King is in the centre, his brother Ferdinand, King of the Romans, on the right, Maurice, Duke of Saxony, on the left; (xi) the Submission of the Protestant Cities in 1546; (xii) the Submission of the Landgrave of Hesse in 1547. The exterior circle consists in twelve oblong panels containing the following Biblical subjects :—(i) The Creation; (ii) the Angel appearing to Adam in Paradise; (iii) the Formation of Eve; (iv) the Temptation in the

Garden of Eden; (v) the Rebuke of Adam and Eve; (vi) the Angel driving them from Paradise; (vii) Adam tilling the ground and Eve in sorrow; (viii) the Murder of Abel (ix) Cain hiding himself; (x) the Entrance into the Ark (xi) the Deluge; (xii) the Covenant made with Noah.

The scenes representing the victories of the Emperor Charles V. are apparently taken from designs by MARTIN VON HEEMSKEERCK, copies of which (dated 1555, and published at Amsterdam by HIERONYMUS KOCK) are in the British Museum).

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate liii. Sir Samuel there describes it as the Target of Charles V., but the writer must think it is of later date.

1331. Bronze Cannon, with plain trunnions and moulded muzzle. 27¾ ins. long. Dec.: in high relief, with figures in the style of Germain Pilon, and which were probably executed from his design. A female figure holding a laurel branch stands on a trophy of arms, beneath is another standing on a pedestal, and lastly a figure of Mars.

French, about 1600.

From the collection of M: Baur.

From the collection of the Count de Nieuwerkerke.

Several cannon of this same design and size are in existence. One is in the Musée d'Artillerie in Paris, one in the Musée de Cluny. A fine pair with their gun carriages were in the collection of the Baron de Cosson, and were believed to have been sent as a present to Queen Elizabeth. There was a damaged one in the Londesborough Collection.

1332 & 1333. Left-hand Dagger and Sheath. Hollow flattened cylindrical pommel, drooping quillons, finishing in circular medallions of flattened section, single ring guard. Dec. with pierced and chiselled strapwork panels of horsemen and classical figures. Spiral wire-bound grip. The blade, 10 ins. long, of flattened diamond-shaped section, with an armourer's mark on the ricasso; wood sheath covered with black leather. The chape similarly decorated to the hilt.

Italian, about 1590.

1334. See **No. 1324.**

1335. Rapier, flattened vase-shaped pommel, knuckle guard, with small projection below, single drooping quillon and ring, steel pilaster grip. Dec. with a design of a Romanesque warrior, trophies of arms, masks, etc., chiselled in low relief on a gilt ground, and partly damascened with gold. The blade 37⅓ ins. long, partly of flattened hexagonal section, suddenly narrows to a point of diamond section.

Italian, about 1620.

1336 & 1337. Dagger and Sheath, entirely of iron. Large hollow hexagonal pear-shaped pommel and grip, straight quillons ending in faceted pear-shaped knobs, single ring guard, decorated with classical figures, scroll, etc., plated in silver on a blued ground. The blade, 10⅜ ins. long, grooved on either face, and trebly grooved on the ricasso. The scabbard cylindrical fitted with knife and pricker, and having the subjects of Lot and his daughters, the Judgment of Solomon, and Mars and Venus.

German, about 1570.

1338 & 1339. Dagger and Sheath entirely of russeted iron, globular pommel, short drooping quillons of flattened section widening at the ends, single ring guard, decorated with arabesque foliage in gold and silver. The blade, 8⅛ ins. long, of flattened diamond-shaped section. The scabbard has three ridges, on which are applied narrow spiral bands, the end is spherical. In the top panel is the figure of Cupid, below are arabesques.

German, about 1600.

The gold and silver decoration has in all probability been added at a recent date.

1340 & 1341. Breast and Back Plate. The breastplate of peascod form has a roped turnover, and should have laminated gussets (now missing). It is decorated by three slightly raised vertical bands, radiating from the base, embossed, plated with gold and silver, and with gold azziminia damascening and silver incrustations. The sunk spaces between are russeted. In the centre bands is an oval cartouche contained in a strapwork border; above this, standing on a globe, is the figure emblematical of Faith, holding in both hands the cross; behind are two crossed cornucopiæ, and on either side are seated partly-draped figures emblematical of Fortitude and Reflection. Below the central cartouche is the figure of Fame, seated

on a raised trophy of armour and arms. On the two side bands are emblematical figures of Peace and Plenty, also trophies of various armour and arms. The raised bordering to these bands has a spiral scroll design in gold azziminia. The same ornamentation is repeated on the back plate, with the exception that the figures represented are Hercules, Pomona, and Mars.

Italian, about 1560.

1342. Circular Rondache. Convex centre, the border turned under to a roping, inside which is a narrow band, engraved with scrolls, the contour of the edge followed by a row of brass-headed rosettes for the attachment of the lining. The whole surface is dec. with embossing, chasing, and gilding. Around the edges, divided by trees, are eleven figure subjects, emblematical of months of the year exclusive of June, which forms the centre panel. Starting at the bottom is January, with figures cutting wood; February, a figure stag hunting; March, a female figure with a nosegay of spring flowers; April, figures shearing lambs; May, figures haymaking; June (in the centre of the shield), the extreme centre is formed as the sun shining in glory, below is a military camp and distant view of a town; July, figures cutting corn; August, a figure sowing; September, figures crushing the grape; October, a figure tending swine; November, a figure curing pork; December, an interior with figures seated at a table by a fire. 24¾ ins. diameter.

German, about 1570.

1343. Sword, russet-hilt. Vase-shaped pommel, pilaster-shaped grip, diagonally-curved quillons of oval section, and terminating in a like form to the pommel. Dec. with a spirited design of small vases, leaf work, and interlaced scrolls damascened in gold azziminia. The blade, 34¼ ins. long, tapering to a point, a waved appearance is given by the edges being clamped on alternate sides.

Spanish, about 1540.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
BY DARLING & SON, LTD., 34-40, BACON STREET, E.

1901.

FINE ARTS LIBRARY
3 2044 034 914 648

56 L84wb 1901

Wallace Collection, London

Catalogue of the European armour and arms

DATE	ISSUED TO
APR 1 '58	Bindery shelf
	BIN SEP 2 '58
JAN 30 '61	INSPECTION

56
L84wb
1901

FINE ARTS LIBRARY
3 2044 034 914 648

56 L84wb 1901

Wallace Collection, London

Catalogue of the European armour and arms

DATE	ISSUED TO
JUL 1 '68	Bindery shelf
BI N SEP 2 '68	
JAN 30 '61	INSPECTION

56
L84wb
1901